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ALBANY PUBLIC SCHOOLS

Syllabus of

PHYSICAL TRAINING

Arranged by

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INTRODUCTION.

The lessons in gymnastics have been arranged to serve as a guide for the class teacher. The exercises are especially adapted to meet the physical needs of the pupils and grade.

If properly executed they will give the pupils sufficient vigorous muscular work with as little mental strain as possible.

Since so much depends on the manner in which a gymnastic lesson is given, it is the duty of the teacher to become thoroughly familiar with every phase of the work, so that the greatest possible good may result to the pupils under her care. Arousal and sustainment of interest are of prime importance.

In order that such exercises may accomplish their purpose it is necessary that much attention be given to the MANNER and ORDER of execution. An exercise may be executed with all the force at a pupil's command, yet may fail to reap the intended benefit, because of a wrong standing position or a yielding of certain parts of the body which should be held rigid.

The teachers must have their pupils understand the importance of a correct attitude and of accurate movements and must INSIST upon these points at all times.

Physical training develops graceful movements and the ability to do things with a minimum of energy.

Through PROMPT response to well-given commands, the pupil acquires the habit of obedience, and consequently discipline is much easier.

In doing without hesitation what the commands call for, the pupil quickens his perceptive faculties and thereby acquires the power to form rapid conclusions and to act upon them promptly.

Such movements do not merely promote muscular development; they also increase the activity of the respiratory, circulatory and digestive organs, as well as the nervous system. By strengthening the intellect and will, physical training develops the moral self-control which is the best safeguard against the pernicious habits so often formed in the period of adolescence.

We advocate a system which will produce a harmonious development, a perfect equilibrium of all the parts of the body; have a healthy and strengthening effect on the nervous system, with rest and relief to the worried and over-taxed brain.

INSTRUCTIONS TO THE TEACHERS.

I. TIME:

The minimum time to be given to PHYSICAL TRAINING is 14 minutes a day.

A certain time should be set apart in the daily program, and the exercises should be given as regularly as any other part of the school work.

II. VENTILATION AND TEMPERATURE:

Ventilate the rooms thoroughly before beginning the lesson, be sure that the air in the room is pure, or becomes so before the lesson is far advanced. Open the windows from the top and bottom, exercise vigorously during the time the windows are open.

During exercises the temperature should not register above 70 nor below 65 degrees.

Insist upon the pupils removing overcoats, overshoes, cloaks and wraps of all kinds. Impress upon them the evil effects of wearing such things indoors, also the wearing of tight-fitting garments of all kinds. The movements should be as free as possible.

III. PERFECT STILLNESS OF PERSON:

If the exercise demands but one member of the body to act, pupils should be taught not to move members of the body not affected by the command.

IV. UNIFORMITY OF MOTION:

When exercising, the entire class should appear as a unit, moving at the exact second; tardy, indifferent, careless and negligent pupils thereby acquire habits of exactness, precision and instant obedience.

Use drastic means to attain uniformity of motion.

V. MANNER OF EXECUTION:

To gain the desired results, all gymnastic movements must be executed vigorously and in good form. Teaching gymnastics without paying attention to accuracy, correct direction, position and form is a failure. Accuracy of movements, for the purpose of securing co-ordination and full mental control over our muscles and movements, is of more importance than anything else in Physical Training. The execution of any exercise simply for its own sake is, therefore, wrong; the way it is performed is the prime object and of the greatest benefit to the pupil. We must, therefore, pay attention to form and accuracy from the outset. Corrections may become necessary, but these must not take too long, for it is impossible to secure exactness and accuracy of form at once.

As to rhythm, it will be found that arm movements may generally be executed briskly, while leg movements demand more time. Movements of the head and trunk should be executed slowly.

Let the exercises follow each other as quickly as possible.

Demonstrate all new exercises before the class. Repeat each new lesson a few times with the class after which the command should be sufficient.

Remember that to show the exercise once is better than several explanations.

INSIST on a proper standing position "AT ALL TIMES," also on correct movements.

When an exercise is to be executed in rhythmic succession (as for instances some marching exercises), give the command: "IN-TIME—BEGIN!" and immediately begin the count: "1-2, ETC." When the exercise is to cease, give the command: "CLASS HALT!" instead of the last count; as "1-2-3-4, 1-2 "CLASS HALT!" If pupils are marching give the command "HALT!" when the right foot is placed on the floor. They should then take one more step with the left foot and close with the right.

When an exercise requires a standing position give the command for that before giving the command for any part of the exercise. If the starting position is fatiguing, and if there are several exercises which require the same position, give the command to resume the fundamental position after each exercise, in order that the affected muscles may be momentarily relieved from

the strain. As it is impossible to see all the movements of all the pupils from the same place, *the teacher should move about, to different parts of the room; a side or rear view of the class will often reveal errors that are not visible from the front.*

DO NOT REQUIRE THE PUPILS TO MEMORIZE THE LESSONS. THE LESSONS ARE PROGRESSIVE AND THE DEGREE OF PERFECTION ATTAINED IN THE EXECUTION OF ONE LESSON WILL DETERMINE THE EASE OR DIFFICULTY WITH WHICH THE NEW LESSON MAY BE MASTERED.

VI. COMMANDS:

The proper giving of commands is of the utmost importance. Upon the ability to give commands depends largely the success or failure of the teacher. The motor activities as well as the inhibitory powers are developed by the prompt response to well-given commands, while the tone of voice and the emphasis determine largely the amount of vigor and energy the pupils put into their work. Therefore, *every teacher should make it a duty to study carefully the commands and to acquire the habit of giving them correctly.* Every teacher ought to memorize the exercises before conducting them, otherwise time is wasted and the lesson becomes tiresome to the pupils.

There are two kinds of commands, the EXPLANATORY and the EXECUTIVE or there is the ORDER and COMMAND, as you like. The first part, in which the class is informed of what it is to do, should be as precise as consistent with clearness, and should convey clearly the idea of the motion or motions to be executed; as "ARMS FORWARD" is the first part of the command, or the ORDER. However, to complete the command the second, or executive, part is necessary, in order that the pupils may know when to raise the arms. For this part of the command the verb which indicated the movement is generally used, although in marching exercises having a succession of movements a number may be used instead, in which case use "IN-TIME—BEGIN! 1-2-etc."

The explanatory command tells the pupils what movements are to be executed. A slight pause follows this, giving the pupils time to fully understand what they are to do. No movement must be allowed during this pause.

The executive command now follows distinctly calling for INSTANT VIGOROUS ACTION.

All new exercises must be demonstrated before the class to command, in order that the pupils may fix the movement in their minds. The command for each part of the exercise should be given separately; as "ARMS-FORWARD—RAISE!" "DOWNWARD—SINK" or "POSITION!"

In specifying direction, movement or part of the body, the teacher should always use the exact term; as forward, upward, raise, straighten, stretch, left leg, right knee, etc., so that the pupils will not be in doubt as to the meaning of the command.

Be sure and bring in all commands that are necessary in the activities of the pupils while in school. Correlate physical training with all other work.

Only the commands outlined in this manual must be used.

VII. THOROUGHNESS:

I. e., the teacher should be familiar with her lesson before the gymnastic period, so that she will not feel compelled to consult the book for every command. The latter is a grave mistake, as it not only causes the loss of valuable time, but also lowers the pupil's confidence in the teacher's knowledge and ability. The teacher being able to instruct at the proper time without the constant aid of a manual, will also feel herself more free and independent, and will be ready to arouse interest and enthusiasm in the pupil.

VIII. MUSIC:

When a musical instrument is available it may be used, so long as the pupils exercise with that vim and vigor that characterize efficient work. THE MOVEMENTS SHOULD NEVER BE ALLOWED TO BECOME MECHANICAL. Use music in the marching exercises.

IX. POSITIONS:

The position for exercising should always be an erect one. The heels and knees should be close together; the toes turned outward to an angle of 90 degrees; the body, erect and well balanced upon the hips, should be inclined slightly forward so as to throw the weight little more upon the balls of the feet than upon the heels; the chest well up; the shoulders level and well back; head erect, eyes forward and chin in, arms at the sides with fingers touching the thigh. This is the FUNDAMENTAL POSITION. Command: "POSITION!" (See Fig. 1, page 7.

A large number of exercises are executed from the "Fundamental Position;" for others there are certain "Starting Positions" of arms and legs.



Fig. 1.—Fundamental position. A perfectly erect attitude.

X. POSTURE AND THE POSTURE DRILL.

The real work for posture by the teachers,—the corrective teaching through which alone those pupils deficient in posture may receive the development they need,—lies in two distinct lines:

1. Training the muscular sense whereby the child knows whether or not he is in the correct position and is able to assume it voluntarily, and

2. Strengthening by exercise those muscles in which weakness allows lapsing into poor posture.

Posture Drill.

For those children who have the voluntary muscular power for assuming correct posture, the best method for getting them into correct standing position is the class exercise or *posture drill*: "Arms—sideward—raise! Chest over toes—sway! Chins—in! Arms—sink," or, "Arms—sideward—raise! Balance! Keeping chest over toes—Arms—sink!" (Keep the weight over the balls of the feet.)

Pupils should understand exactly what they are expected to do, and phrases that more exactly describe what you want may be found useful. "Chest over toes" is one of the best, after children know what you mean.

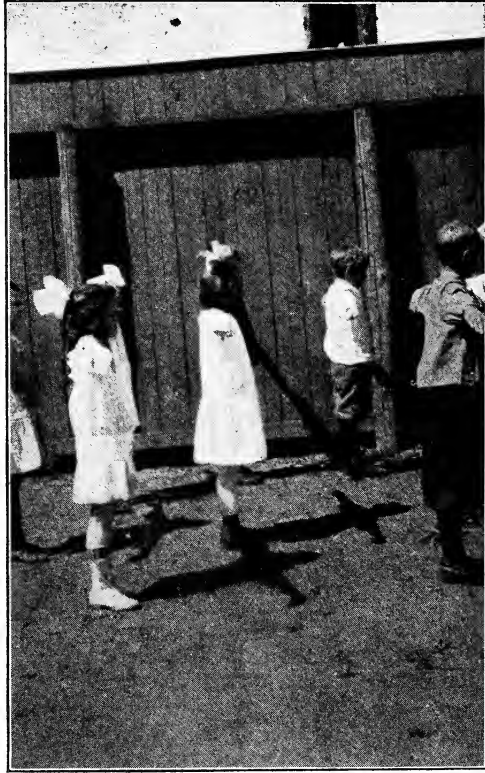


Fig 2—Posture Drill. Class correction for good attitude. Stretching the arms sideward and swaying forward from the ankles to get in good position.

For those children who have not the voluntary power for assuming correct posture, the teacher must give individual correction. It is necessary that this class of children be placed in the correct position by someone else until they have acquired the voluntary power to do so themselves. (*See Posture Outline.*)

Having assisted each pupil in your class to assume the correct standing position, and it will be necessary to assist the same individual time and time again, the next point of importance is to train the power to take this position independently. For this, pupils must learn to discriminate by their own

muscular sense between the *feeling* of the correct position and their habitual poor posture. For this, use the *posture drill* spoken of before. Explain to the children that *Position!* and *Attention!* when standing means, "chest over toes!" position, an easy balanced position. Then let the pupils relax—"In place-rest!" After a brief rest give the command, *Position!* and immediately they should assume the new (good) attitude. Give this drill three or four times in succession, inspecting the lines each time and assisting those pupils into position who have not yet acquired the full sense or power to assume it independently. Give this drill on losing and taking good position at the beginning of each lesson and between exercises, when pupils are seen to be losing correct form in the execution of movements. Do not, however, fatigue the children by making too long a correction while in a certain position.

Remember, that a pupil who has acquired the power voluntarily to assume correct position, or even to hold it for a time, has by no means achieved it as a permanent characteristic. The very fact that he or she has had habitually poor posture indicates weakness in important muscles, and an habitually faulty co-ordination between the different groups of muscles. For instance, where the shoulders habitually droop forward, muscles on the back that should pull the shoulder blades backward are weak. Nothing can permanently overcome this fault of posture but exercise that will contract so definitely and repeatedly those particular muscles that their tone and elasticity will be improved, and they will become permanently shortened while the exercises of the will, such as used in the posture drill, may accomplish this same end for a few moments, the position is held at the expense of a greater nervous stimulus than is needed by a healthy muscle, instead of being done by the contractile power of the muscular fibres themselves. These weak muscles can be cultivated only by exercise, which offers the only permanent cure for such a condition.

This applies to every fault of posture from head to foot. Drooping head, faulty spine positions, etc. It, therefore, becomes of the greatest importance that every course of study in gymnastic exercises for schools should contain a large percentage of corrective exercises.

Equally important with the cultivation of strength in weak muscles is the establishment of correct habits of co-ordination in the various muscle groups. To illustrate briefly, in the habitual fatigue position, the muscles on the front of the body are too much contracted, and those on the back too much relaxed. So habitual has this relation become, that it feels to be right, and in anything the individual does, the faulty relation between these groups will be maintained, whether he walk, or dance, play games, or be otherwise active, his bad posture will always be present. To overcome this, new habits of co-ordination must be established; the muscle groups must be habituated to working together with a different proportion in their pull and effort. The gymnastic exercises must be taken in response to such commands that each movement has conscious definite direction of its muscular co-ordination, and is finished to a full terminal position.

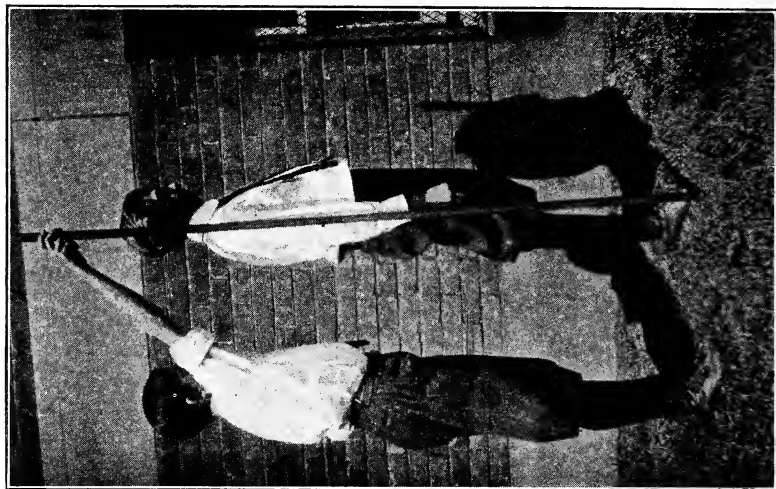
If corrective results are to be obtained, the teacher must observe her pupils throughout a lesson in gymnastics to see that they hold the correct lines of posture. The grouping of the children for posture here proves of especial value, for it admits of group teaching. For instance, divide the pupils into two groups, I and II. Those who can assume and hold correct posture indefinitely put in Group I. Those who cannot and who need special attention put in Group II, and march Group II nearest the windows where the light is best. While the entire class exercise in response to your commands, concentrate your attention upon Group II, which is having the greater difficulty to maintain its posture, and assist, personally, those who yield to the old muscle habits. Pride and ambition of the pupil should be aroused for promotion to Group I.

The *execution of corrective exercises so they do correct* is the object of all gymnastic work for posture. It is the only means of developing weak muscles and changing faulty co-ordination. It is the test of a teacher's teaching ability whether she merely gives commands or uses each exercise for accomplishing some definite purpose with each pupil.

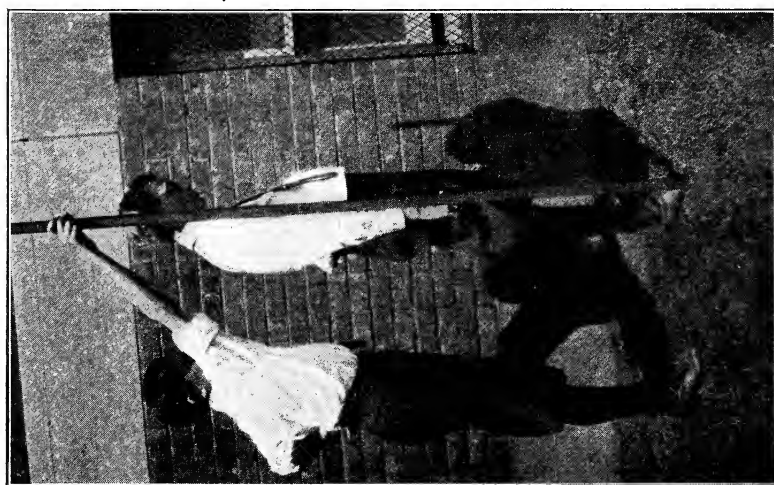
Pupils should always know the purpose of each exercise, and work consciously and definitely for the desired result. If the exercise is intended to draw

the shoulder blades together on the back, the pupils should know that fact, and should feel the exercise at the place indicated.

The vertical line test is a practical means of determining the posture of an individual. To assist the eye in determining whether the long axis of the trunk



Correct posture.



Poor posture.

Figs. 3 and 4.—Testing posture with a window pole.
The vertical line test made by holding a window pole beside pupil.

of the body and the long axis of the neck and head taken together are vertical lines, a line or pole may be dropped from the front of the ear to the forward part of the foot. It will be seen to parallel the axes of the large segments of the body. (See Figs. 3 and 4.)

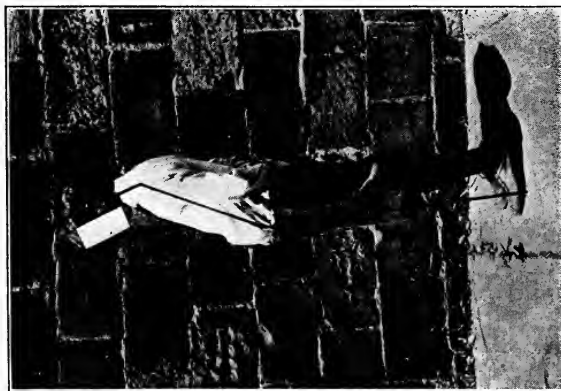


Fig. 5. Incorrect posture: the "fatigue position," showing the zigzag line.
(This slouching position is cultivated by carrying the hands in the pockets.)



Fig. 7. The hands placed for pushing the upper part of the trunk forward—Individual correction of "fatigue" position.



Fig. 5. Incorrect posture: the "fatigue position," showing the zigzag line.
(This slouching position is cultivated by carrying the hands in the pockets.)



Fig. 7. The hands placed for pushing the upper part of the trunk forward—Individual correction of "fatigue" position.



Fig. 6. The "bantam" position: Over corrected or exaggerated posture.



Fig. 8. Hands placed to get the pupil to relax the distended ribs—Individual correction of "bantam" position.

I. Training the Muscular Sense of Good Posture.
(See Fig. 1, page 7.)

- Poor Posture:
1. Fatigue position.
 2. Bantam position.
 3. Round or straight back.
 4. Curvature.
- (See Figs. 5, 6, 7 and 8, back of folder.)

Classroom correction of Poor Posture.

II. Corrective Exercises.
Correcting and strengthening weak muscles that allow the lapsing into poor posture.

I. Class Correction: Posture Drill. (See "Posture and the Posture Drill," page 7.)

II. Individual Correction:

A. Types of Poor Posture corrected in class room:

1. Fatigue Position, relaxed type: (See Fig. 5, back of folder.)
 - (a) Upper part of trunk backward.
 - (b) Corresponding curve in lumbar region.
2. Bantam Position, exaggerated type: (See Fig. 6, back of folder.)
 - (a) Chest too prominent. Exaggerated outward curve of front of trunk.
 - (b) Extreme hollow in small of back.

B. Correction:

1. Fatigue Position: (See Fig. 7, back of folder.)
 - (a) Individual in profile.
 - (b) Hand or book on waist line in front. Hand on back over shoulder blades—push upper part of body forward.
 - (c) Head: Chin-in! Hand on head—and hand on chin.
 - (d) Shoulder: Ear test. Shoulder blades should be flat on back. One hand on each shoulder, thumbs in middle of back—force shoulders back.

Take note: Whenever giving any of these corrections let the individual know what you are trying to do. After helping him get the correct position make him understand that the position he is now standing in is the correct one and that the feeling he is experiencing, although seemingly awkward and new, is the right one.

2. Bantam Position: (See Fig. 8, back of folder.)

- (a) Individual in profile.
- (b) Place hands on the distended ribs and ask child to "Relax" or "Let go" or "Do not try so hard."

As a preliminary to any exercise, especially corrective exercises, the correct standing position should be taken, and it should be held throughout the execution of the exercise. At the end of each exercise (or before the full exercise be finished if there be signs of fatigue), the good standing position should be relaxed for a few moments to relieve any tired muscles, and then resumed before going on with the movements. Too much stress cannot be laid upon this assumption of the correct position as a preliminary. Without it, corrective exercises do not correct, but only aggravate every fault of posture.

The list below includes some of the best corrective exercises for special correction:

1. For correcting the position of the shoulder blades:
Arms—sideward—raise! Shoulder—circling! 1-2-3-4. (The circle should be small and always started backward.)
2. For correcting the position of the head:
Relax head and drop it backward! Lift head and draw the chin strictly inward.
3. For correcting position of spine:
Hips—firm! Head or neck—firm! Trunk—forward—bend! Raise! Arms—forward and upward and heels—raise! Stretch up as high as possible.
4. For lower back and waist (abdominal) muscles:
Trunk—sideward—bend! Trunk—to left and right—Twist!
5. For abdominal muscles:
Sitting on chair or desk—toes support. Trunk—backward—bend! or lying on the back, come to a sitting position.
6. For balance:
Deep knee—bend! Leg—raising!
7. Respiratory muscles:
Deep breathing, forced inhalations and exhalations.



PRINCIPAL STARTING POSITIONS OF THE ARMS.

Position and Command.

1. Hips—Firm! Position!

2. Neck—Firm! Position!

3. Arms—upward—Bend!
Position!

4. Arms—forward—Bend!
Position!

5. Arms—sideward—Bend!
Position!

6. Arms—half forward—Bend!
Position!

7. Arms—half sideward—
Bend! Position!

8. Arms—sideward—Raise!
Arms—Sink!

9. Arms—forward—Raise!
Arms—Sink!

10. Arms—upward—Raise!
Arms—Sink!

(See Figs. 12 and 13,
page 16.)

Explanation.

The hands rest upon the hips, fingers to the front, thumbs backward, elbows straight to the side, and shoulders back.

The hands are placed on the neck, fingers meeting behind; the shoulders and elbows drawn well back; the chest expanded, and the head remaining erect. The muscles of the arm, neck and shoulders should feel contracted.

The forearms are bent in the elbow joint as far as possible up to the upper arm and rotated outward; the semi-flexed fingers pointing toward the shoulders; the upper arms close to the body.

The forearms are placed horizontally in front of the chest, finger tips touching, knuckles upward, upper arms sideward shoulder high.

The arms are raised sideward tips of fingers pointing toward the neck, thumbs touching the shoulders. The elbows to be level with and in the same plane as the shoulders.

The upper arms are raised horizontally sideward, with the forearms bent to a right angle in the elbow joints; hands, fingers, wrists and forearms in one line straight forward, and in height with the upper arms and shoulders; palms turned toward each other; shoulders well back.

Same as No. 6, except hands, fingers, wrists and forearms in one straight line upward.

The arms are raised horizontally sideways and kept in a straight line from shoulder to tips of fingers; shoulders well back; palms of hands down. In lowering the arms no noise whatever should be noticed.

The arms are raised horizontally forward and kept in a straight line from shoulder to tips of fingers, parallel with each other; palms of the hands turned toward each other.

The arms are in a perpendicular position—in straight line from shoulders to tips of fingers, above the head; the shoulders and arms drawn well back to the ears and parallel with each other; palms of the hands turned toward each other. The head must be kept erect and trunk and legs straight.

When the arms are in Position! at the sides, the direction in which they are to be raised should be given, *i. e.*, forward-upward, or side-ward-upward—raise.

PRINCIPAL STARTING POSITIONS OF THE FEET AND LEGS.

Position and Command.

1. Feet—Close! Feet—Open!

Explanation.

The feet are no longer in 90 degrees toward each other, but parallel and close to each other.

2. Feet—sideward—Place!
Feet—together—Place! or
Position!
 3. Left (or Rt.) foot—forward
Place! Left or (Rt.)
foot—Replace!
 4. Left (or Rt.) foot—outward
Place! Left (or Rt.)
foot—Replace!
 5. Left (or Rt.)—outward—
Fall Out! Position!
 6. Left (or Rt.)—forward—
Fall Out! Position.
 7. Left (or Rt.)—sideward—
Fall Out! Position!
 8. Left (or Rt.)—backward—
Fall Out! Position!
 9. Left (or Rt.)—outward—
backward—Fall Out!
Position!
 10. Sit on Desk—Place!
Position!
 11. Number twos ready to—
Support! Position!
- The feet are braced apart with a distance of two feet's length between the heels. It is done in two counts. On one the left foot is placed one foot's distance straight to the side, on two the right foot is placed one foot's distance straight to the right side.
- One foot is placed straight forward with a distance of two feet between the heels. The weight should be evenly distributed over both feet.
- One foot is placed obliquely forward, with a distance of two feet between the heels. The weight should be evenly distributed over both feet.
- One foot is placed obliquely forward, with a distance of three feet between the heels. The front knee is bent to a right angle and kept well out over the toes; the body at once thrown over the front knee so as to make a straight line with the back and backward leg, which is kept straight. The chest well forward and square to the front without twisting the body.
- The same as No. 5, but straight forward.
- Straight sideward.
- Straight backward.
- Obliquely backward.
- Pupils face right or left and sit on or lean against the edge of desk, with the *feet flat on the floor*. This holds the hips firm for trunk twisting and bending.
- After having numbered off by twos the command "Number twos ready to—Support!" is given. Number twos raise arms forward ready to grasp the elbows of number one (who has "neck firm") and places left foot forward, ready to support number one from falling.
- By facing right about number one can be commanded to be ready to support.

MOVEMENTS OF THE HEAD.

- | <i>Position and Command.</i> | <i>Explanation.</i> |
|--|--|
| 1. Head—forward—Bend!
Raise! | Bend the head forward until the chin rests on the chest. |
| 2. Head—backward—Bend!
Raise! | Bend the head back as far as possible without stretching the neck. |
| 3. Head to left (or Rt.)—
Bend! Raise! | Bend the head towards and as near as possible to the corresponding shoulder. |
| 4. Head to left (or Rt.)—
Twist! Forward—
Twist! | The head, perfectly erect, is turned in the direction indicated as far as possible. |
| 5. Head—Circling! Begin!
Halt! | The head is moved slowly around in a circle with an even movement, without twisting or jerking; first to the left side, then as many |

times to the other side. The whole body must be kept steady. This is especially good for the circulation.

6. Head—Rotation! Left! forward! Right! forward! or 1-2-3-4.

Same as head twisting.



Fig. 10.—Trunk—forward—bend! Correct.



Fig. 9.—Trunk—forward—bend! Incorrect.

MOVEMENTS OF THE TRUNK.

Position and Command.

1. Trunk—forward—Bend!
Raise!
Figs. 9 and 10.)

Explanation.

The trunk is flexed forward in the hips. The shoulders and head should be kept well back and the chest well forward. It should be done slowly.

2. Trunk-backward—Bend!
Raise!
(Fig. 11.)

This is done by flexing the trunk backward, making an even curve of the whole spine from the neck to the small of the back. The head must not be kept forward nor be bent to a strained position backward; it shall follow the movement in line with the curved spine. The knees must not be bent. It should be done slowly.

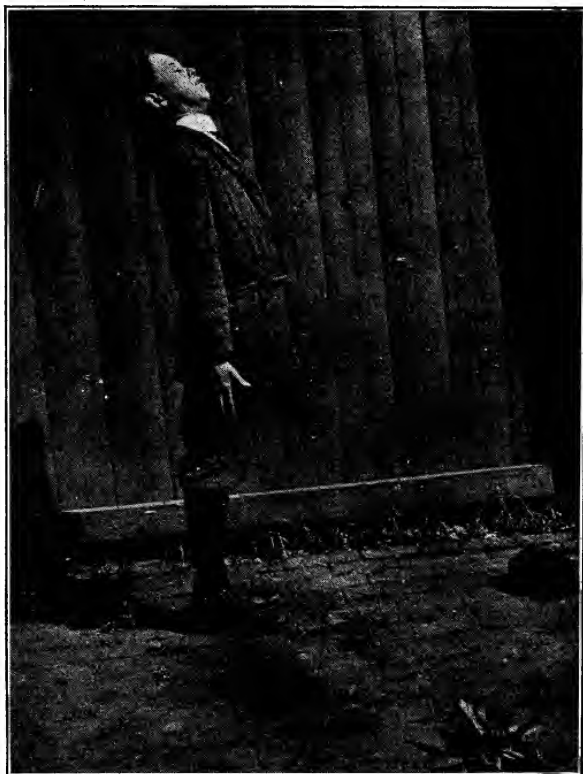


Fig. 11.—Arch movement; Trunk-backward—bend!

Notice: The bending is too pronounced from the waist. The bending should be in the dorsal region.

3. Trunk-to left (or Rt.)—
Bend! Raise!

The trunk is flexed to the side, curving the whole spine without twisting; head following the movement, without pushing up the shoulders; legs straight. Done slowly.

4. Trunk-to left (or Rt.)—
Twist! Forward—Twist!

The trunk is turned from above the waist as far as possible to the side, without moving the hips or changing the position of the legs, and without bending. Head square to the chest; shoulders well back; chest expanded.

5. Trunk—Circling! Begin!
Halt!

This is done by moving the trunk slowly around from the waist, describing as large a circle as possible; first to the left side, then as many times to the other side. The trunk must not be twisted, but be square to the front; the chest well expanded; the hips, shoulders and head steady; the legs straight.

MOVEMENTS OF THE ARMS.

Commands.

Explanation.

1. Arms-forward—Stretch!
(Arms-forward, sideward,
upward, backward—
Stretch!) Position!
Arms-downward—Stretch!
Arms—Sink!
(Figs. 12 and 13, page 16.)

Arms-forward, sideward, upward, backward and downward stretch are always done on two commands each. On "bend!" or the first command the arms are bent upward: Arms-upward—Bend! On "stretch!" or the second command, the arms are extended quickly and sharply in the direction commanded without moving the body.

2. Arms-forward and upward
—Fling! Forward and
downward—Sink!
(Figs. 12 and 13, page 16.)

The arms are raised as quick as possible straight forward and upward until they are perpendicularly on the shoulders.

3. Arms-sideward and up-
ward—Fling! Sideward
and downward—Sink!

The arms are raised as quick as possible straight sideways and upward until they are perpendicular on the shoulders.

4. Arms-sideward—Fling!
(From: Arms-forward
Bend!)
Arms—Bend!

The arms are thrown or flung quickly out sideward to Arms-sideward position without moving the upper arms.

5. Arms-sideward—Fling!
Arms—Sink!

The straight arms are thrown sideward to Arms-sideward position, keeping the shoulders well back, chest well forward and head up.

6. Arm—Circling! Begin!
Halt!

This is done by moving the arms around in the shoulder joint, when in Arms-sideward position. They should always be moved in a circle upward, backward, downward and forward, and not reverse.

7. Arm—Rotation! Begin!
Halt!

This is done by turning the sideways raised or half forward bent arms as far as possible in both directions in the shoulder joint; the shoulders and rest of the body steady.

MOVEMENTS OF THE LEGS.

Position and Command.

Explanation.

1. Heels—Raise! Sink.

The heels are raised from the floor as high as possible, keeping them together and without bending the knees.

2. Toes—Raise! Sink!

The toes are raised from the floor, body balancing on heels.

3. Alternate—toes—Raise!
Sink!

First the toes of one foot, then those of the other.

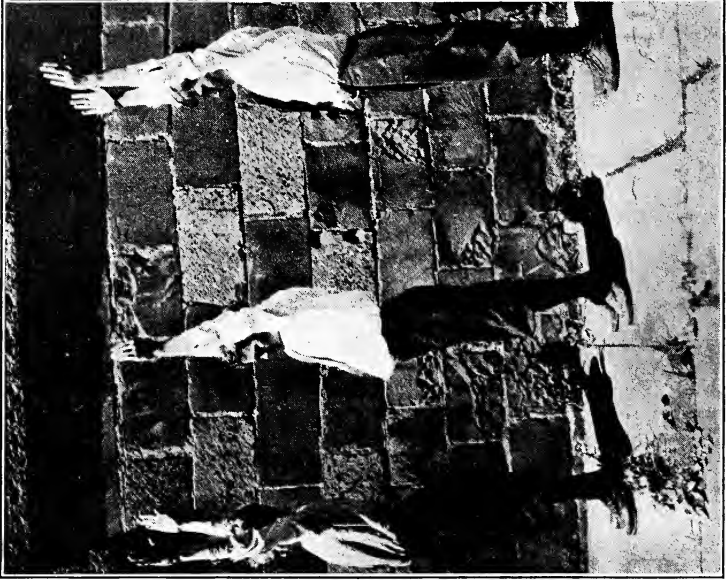


Fig. 13.—More attention given to form. (Still a great chance for improvement.)

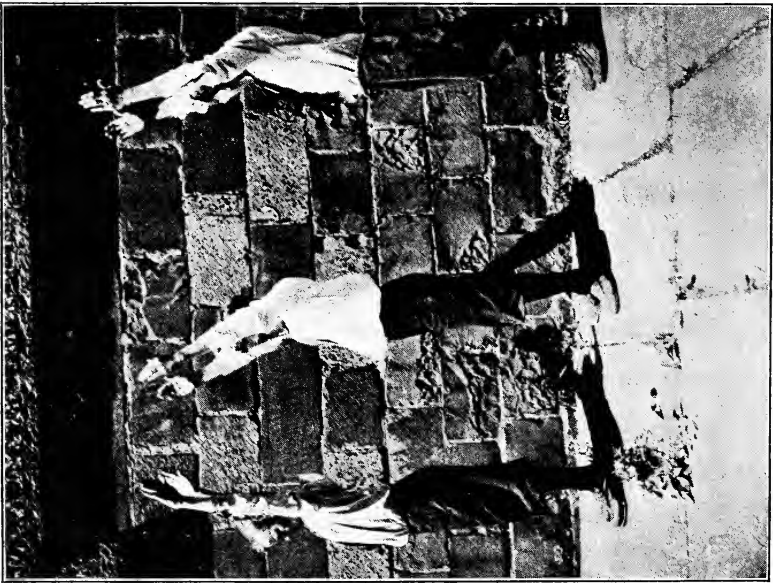


Fig. 12.—“Informal” upward stretching, raising, or flinging.

4. Knees—Bend! Stretch!

The knees may be bent to an obtuse, right, or acute angle; the body must remain erect. The heels are raised, knees outward in the

- direction of the toes, the whole body rests on the balls of the feet.
5. Touch-step-left forward—
Place! Replace!
Same sideward and backward.

In these exercises the leg is raised in the given direction, and by an extension of the ankle, the toe touches lightly on the floor, the weight of the body rests on the stationary leg. In the cross-touch-step forward and backward the knee is bent.

 6. Left (or Rt.) leg-forward
—Raise! Sink!
Same sideward and backward.

The whole leg is lifted in the direction prescribed, from the hip, with the knee straight and toes pointed. A slow movement.

 7. Left (or Rt.) knee-upward
—Bend! Sink!

The thigh is raised horizontally forward so that it makes a right angle with the hip; the leg hanging perpendicularly down, making a right angle with the knee joint, the toes pointed down.

 8. Leg-forward or backward
Stretch! Bend!

This is done by extending the legs forward or backward, as the case might be, after the knee has been bent upward from: Knee-upwards—Bend!

 9. Foot—Circling! Begin!
Halt!

The foot is moved around in the ankle joint, when the leg is raised up from the ground.

 10. Leg—Rotation! Begin!
Halt!

This is done by turning the forward-raised leg inward and outward as far as possible in the hip joint, without bending the knee or ankle; the hips and rest of the body steady.

 11. In place—Jump! Class—
Halt!

It is done in six counts. On one, heels—raise; on two, knees—bend; on three, the knees and ankles are quickly stretched and the whole body suddenly thrown straight upward from the floor, with back straight, chest forward and head well back; on four, the toes and ball of feet touch the floor, the knees bend to their former position and the body must be well balanced without stooping forward or backward, being careful to have raised heels together; on five, knees—stretch; on six, heels—sink.

 12. Turning to left (or Rt.)—
in place—Jump! Class—
Halt!

Similar to In place—jump, but when in the air the body is turned so as to face to the left (or Rt.) in 90 degrees.

 13. From place—forward—
Jump! Class—Halt!

As In place—jump; but, on three, the body is thrown forward as well as up, so as to land two or three feet in front of the former position. The balance must be kept.

 14. From place—backward—
Jump! Class—Halt!

The same; but, on three, the body is thrown backward instead of forward. It is very difficult to keep the balance.

 15. One step-forward—Jump!
Class—Halt!

This is done in five counts. On one, the left (or Rt.) foot is placed forward; on two, the backward leg swings quickly forward at the same time the front foot pushes away from the floor, and both feet are brought together before they, on three, touch the floor, and land as in other jumping; on four, knees—stretch; on five, heels—sink.

16. Stride—Jump! or Feet—sideward place—Jump!
Class—Halt! 1-2-3-4! On one, the feet are separated so that they will land in stride position; on two, the feet are brought together with another jump. Repeat as often as practicable.
17. In place—Rest! Attention. Place left foot to the side and stand at ease.

FACINGS.

- | <i>Position and Command.</i> | <i>Explanation.</i> |
|---|---|
| 1. Left—Face! 1-2.
Front—Face! | Facing is executed by turning on the left heel, the right foot being slightly raised and also the toes of the left foot—on one; on two, bring the right foot up to the left foot. |
| 2. Right—Face! 1-2. Just the reverse of Left—Face! | The turn is one-fourth of a circle to the left or right. |
| 3. Half left (or Rt.)—Face!
Front—Face! | This is an eighth of a turn, executed in the same manner as above. |
| 4. Left (or Rt.)—about—Face!
Any of the facings. | This is one-half of a circle, executed as above. |

CLASS-ROOM TACTICS.

Marching in some form should be a part of every gymnastic lesson. Children should be taught to walk with a brisk, light and elastic step, which of itself is conducive to good carriage of the body. This can be done without noise or undue haste. The tendency to accelerate should be overcome by the teacher keeping time by clapping hands or counting. The different directions and variations in marching will be given in the lessons.

PRELIMINARY COMMANDS AND EXPLANATIONS:

(a) *One step—forward—march!* Take one step forward with the left foot and close with the right in two counts. In taking any certain number of steps forward, there is always one more count than the number of steps—the extra count allowing the feet to come together. For instance: Three steps forward—march! would take four counts, etc. After the required number of steps are taken, the feet should come together in the "Fundamental Position."

(b) *One step—left (or right) sideward—march!* Take one step to the side and close with the opposite foot, in two counts. In taking a certain number of steps sideward, there is always twice as many counts as there are steps; the feet closing after each step.

(c) *Three steps—forward and four steps to the left (or left sideward)—march!* In executing commands given in series, make a complete execution of each before taking up the next. In the execution of the above command, take three steps forward and close feet four counts; then without any pause, and in even rhythm, take four steps to the left side—eight counts.

(d) *In place—rest!* Place left foot to the side and stand at ease.

LESSON 1. *Mark time—march!* Class—Halt! 1-2. Marking time is marching without gaining any ground. The feet are raised alternately forward and immediately replaced; the knees are slightly bent while raising and the ankles extended. There should be no undue swaying of the body. After the command: Class—halt! take one more step in place on count one; and on count two bring the feet together.

LESSON 2. (a) *March forward and halt:* Forward—march! Step firmly forward with the left foot. Class—halt! 1-2. Take one more step forward with the left foot and then place both heels together.

(b) *March backward and halt:* Backward—march! Step backward with the left foot, but maintain the body pitched forward over the front foot. Class—halt! 1-2. One more step backward, and place heels together.

LESSON 3. *March forward and backward:* Forward—march! While the children are marching forward, command, Backward—march! The last word should be given when the right foot is placed down, and on count one, the left foot is placed forward; two, the right foot is slightly raised and placed down again in the same place; three, the left foot begins the marching backward. Forward—march! should be given as the pupils are marching backward, the last word on the right foot, then on one, the left foot is placed backward; two, raise the right foot and place it down again; three, the left foot begins marching forward.

LESSON 4. (a) *Slow march: Forward—slow—march!* From 40 to 50 steps in a minute; the body must be carried well forward with the chest high and good balance.

(b) *Change from Normal to slow march: Forward—march! Slow—march!* The last word when the left foot is placed down; take one more step with the right foot in regular time, and then place the left foot forward with accentuation and keep slow time. Normal—march! The command on the left foot, take one more step in slow time, then begin with the left foot in regular time. 2 counts.

LESSON 5. (a) *Left (right) about—Face!* While the pupils are marching forward give the command *Face!* on the left (right) foot; advance the right (left) one; raise on tiptoes and turn about to the left (right) side, two; step forward with the right (left) foot, three; and continue marching in the new direction. Begin this drill in fairly slow time.

(b) *Left (right) about—Halt!* The same as the above, but on count three place the right (left) foot to the left (right) and stand still.

LESSON 6. *Change from Forward to Backward March, and from Forward March, to Left (right) about—Face!*

LESSON 7. *Left (right) about—face and forward—March!* The children turn Right About-Face in two quick counts and then begin marching with the left foot accentuating the first step.

LESSON 8. (a) *To the left flank—Halt!* While the pupils are marching forward, give this command, and the last word (Halt) on the left foot; advance the right foot and turn it a quarter circle to the left, one; then place the left foot to the right and stand still, two. Same as, Left—face—Halt!

(b) *To the right flank—Halt!* Give Halt on the right foot, advance the left and turn it a quarter circle to the right, one; then place the right foot to the left, two.

LESSON 9. *Right-face and forward—March!* The pupils standing sideways in the aisles turn Right-Face in two quick counts and then step forward with the left foot. To the right-flank—Halt!

(b) *Left face and forward—March!* Turn Left-Face in two counts and step forward with the left foot. Left (right) about—Face! Left (right) about—Halt! About—March! To the Left flank—Halt! etc.

LESSON 10. *Column to the Left by one—March!* The first line of children across the front of the room turns Left-Face, and march around the room, then the second line turns left and follows, etc. "Column to the left by 5-7 (as many as there are aisles),—March!" is given when the pupils get to the back of the room. The first 5-7 children turn Left-Face in the back of the room and march up the aisle (one child in each), all in line with each other. Column to the right by one—March! The first line turns Right-Face and march around the room. Column to the Right by 5-7—March! The first turn Right-Face in the back of the room and march up the aisles to their places.

Dress Means to Look in the Direction Commanded and See that the Line is Straight.

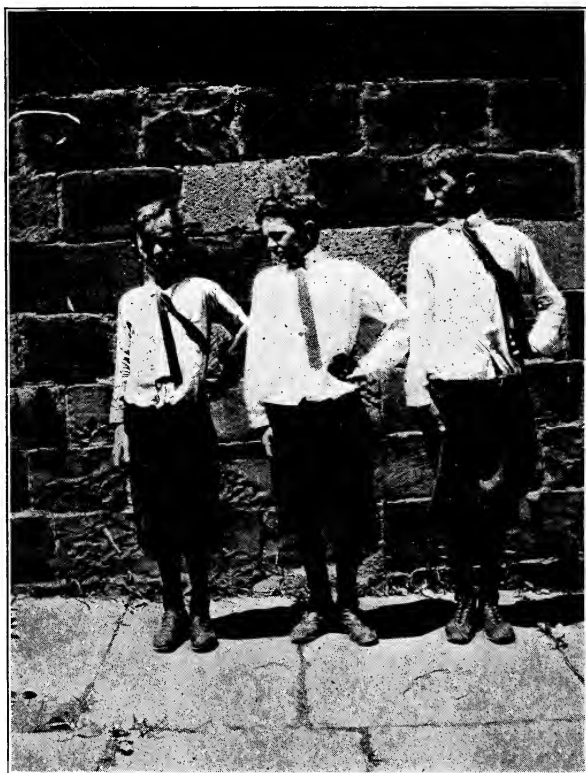


Fig. 14.— Dress-Right!
(This may also be taken with both arms at sides.)

(A) Dress—right! (or left)! This is done by turning the head (not the shoulders) to the right (or left), those at the right (or left) end look straight forward; and move to right (or left) until the elbows just touch. This command is given when the class is in a front column of front ranks.

(B) Forward—dress! This command is given when the class is in a flank column of flank ranks. Each individual raises arms forward and spaces himself until the fingers just touch the one in front. The leader of the line remains at attention.

RHYTHMICAL STEPS.

This form of exercise in its proper sphere, as a part of the child's bodily training, is invaluable, for it has the tendency to strengthen in the child its natural sense of rhythm, besides awakening and nourishing a feeling for beauty of form and grace, and an ease of movement unequalled by any other form of exercise. Yet it is advisable to devote slightly less time to the practice of steps than to gymnastic exercises, since it is essential that the body be given, besides grace and ease of carriage, skill, endurance, strength and vigor, in such measure that it will successfully combat the evils of our present environment and sedentary habits of life.

Rhythmical steps are best practiced in gymnasiums, assembly halls, or large corridors. In the absence of suitable space the steps may be practiced around the room in a circle outside the desks. The steps may be practiced in single line or in column (rank of 2, 3, 4 or more). In ranks of two (couples) the exercise may be executed outward or inward, also in ranks of four. A certain position of the hands should always be taken. In single rank, hands may be placed on hips; in couples, inner hands may be joined with arms bent, outer hands on hips, or arms crossed to a chain either in front or rear. If a rhythmical step be commanded while the pupils are marching, the command of execution is given as the pupils step with the right foot; all positions taken and movements begun with the left foot. A change from the rhythmical step to the common or regular step is made at the command—common (regular) step—march! When wishing to bring the pupils to a standstill, the command—Class—halt! is used. When the various steps outlined have been mastered, two or more steps may be combined to form a "rhythmical sequence of steps." Example;—four galop steps left forward, four galop steps right forward, and eight marching steps forward.

Many simple and pleasing combinations may be made, yet care must be exercised in selecting only such steps for combinations as may be performed to the same time in music ($2/4$, $4/4$, $3/4$ or $6/8$).

LESSON 1. Place left foot in front of the right, with toes pointed straight ahead. Raise right heel and carry the weight of the body forward on the front foot, with chest well out—not the hips or stomach. Sink the right heel and carry the weight of the body back, evenly on both feet. Repeat this exercise six to eight times. Then change feet, and with the right foot in front, raise the left heel as above.

LESSON 2. March around the room on tiptoes, with the toes pointed straight ahead.

LESSON 3. Place the left foot forward, extending the instep so as to let the sole of the foot touch the floor before the heel, and *at the same time* raise the right heel and carry the weight of the body forward on the front foot, on one; place the right to the left on count two. Place right foot forward, raising the left heel; place left foot to the right. Continue around the room, beginning alternately with left and right foot—in two counts.

LESSON 4. Place the left foot forward, then immediately bring the toes of the right foot up behind the left heel. Repeat around the room in slow galop time. Same: right foot leading.

LESSON 5. Place the left foot forward and *at the same time* raise the right heel, on one; on two, place the right foot in front of left, raising the left heel; on three, repeat count one; on four raise both heels; on five, turn about and begin again with the left foot. Repeat in five counts.

LESSON 6. Pupils, turned sideward step out sideward with the left foot and bring the right foot up to it, continue four steps to the left. Then begin with the right foot, four steps to the right. After some practice in moderate galop time.

LESSON 7. March around the room with chest out and arms swinging lightly.

LESSON 8. Change Hop:—Raise left foot slightly sideward, change with a right hop.

LESSON 9. Change Hop:—Raise left foot slightly sideward; hop twice on right foot and change feet.

LESSON 10. Skip, hop around the room.

LESSON 11. (a) *Follow Step*: Place left foot forward, with instep well stretched—*ball of the foot touching the floor first*—carry the weight of the body forward, and raise the right heel at first count. On second count place right foot to the left. Continue, with left foot in advance.

(b) The same; beginning with right foot.

(c) The same: beginning alternately with left and right.

(d) The same: with upward bending of knee—at *one*, bend left knee upward; at *two*, place left foot forward as in (a); at *three*, place right foot to the left.

(e) The same: with forward raising of the leg; three counts.

(f) The same: with bending knee backward; three counts.

(g) The same: with bending knee in front of the other; three counts.

LESSON 12. (a) *Change Step* (in four counts): Step forward with left foot, on one; then place right foot up behind left heel, on two, and step forward with left foot again, on three, and rest, holding right foot back one beat, on four. Now step forward with right foot, place left foot up behind the right heel, and step forward with the right, resting with left foot back on the fourth count. Continue in four counts, alternately left and right in front.

(b) The same: with upward bending of knee on the fourth count.

(c) The same: with forward raising of leg on the fourth count.

(d) The same: with bending knee in front on fourth count.

(e) The same: leaving off the fourth count and the rest and taking in three counts.

LESSON 13. (a) *Change step* sideward with turning about forward: step out to the left side, on one; right foot up to the left heel, on two; left foot sideward again, on three; and on four, turn around to the left on the ball of the left foot and then step out to the right side, turning to the right on the ball of the right foot on count four.

(b) The same: turning about backward; step out to left side and on count four turn around backward to the right on the ball of the left foot, then step out to the right side, turning around backward to the left on the ball of right foot after the third count or on count four.

(c) *Double Change Step*: the left foot forward, the right foot behind, the left foot forward again and right foot behind, and left foot forward. Now right foot forward, left behind, right forward, left behind, right forward. Continue in five counts, alternately left and right.

LESSON 14. (a) *Galop Step*. The same as Lesson 11 (a) and (b), but with a slight hop on each foot, beginning with left foot and in galop time.

(b) The same: beginning with right foot.

(c) The same: four steps forward with left foot in front, and four steps with right, alternately.

- (d) *Galop Step*, sideward, with turning; four steps left, then turn about forward to the left, then four to the right and turn about forward to right.
- (e) The same: turning backward to the right on left foot, and backward to the left on the right foot, four counts.

LESSON 15. (a) *Polka Step*: Change step with an added hop on the fourth count instead of the rest.

- (b) The same: with upward bending of knee on the fourth count.
- (c) The same: with forward raising of leg on the fourth count.
- (d) The same: with bending knee in front on the fourth count.
- (e) The same: sideward left and right.

LESSON 16. *Change Hop, with arms circling: raise arms sideward and left foot slightly forward: change feet with a hop and circle the arms at the same time, one arm circling over head and the other to the hip. Continue advancing forward.*

LESSON 17. (a) *Touch Step*: raise left foot slightly forward and touch the floor lightly with the toes; then place left foot forward, raising the right heel and carrying the body forward with chest leading; now raise right foot forward; continue in two counts.

- (b) The same: bending the opposite knee.
- (c) The same: crossing the feet in front (touching the toes across in front of the right foot).
- (d) The same: sideward.
- (e) The same: bending the opposite knee.

LESSON 18. (a) *Double Touch Step*: the toes touch twice before the foot is placed forward.

- (b) The same: bending the opposite knee during the second touch.
- (c) The same: touching first front, then side, and step.
- (d) The same: bending the opposite knee during the second touch.
- (e) The same: touching first front, then rear, and step.
- (f) The same: bending opposite knee during the touch in front.
- (g) The same: bending opposite knee during the touch in rear.

LESSON 19. (a) *Double Touch and Polka Step*: Use same variations as in Lessons 18 and 15.

- (b) The same: touching heel in front and toes in rear (heel and toe polka).
- (c) The same: touching heel in front and toes across in front of opposite foot.
- (d) *Double Polka*: similar to (c), but instead of touching the heel, the leg is swung obliquely forward in the first hop, and instead of touching the toes, the leg is swung in front of the other with bending the knee.

LESSON 20. (a) *Cross Balance Step*: place the left foot obliquely forward left; cross the right foot in front of left, at the same time rising on the toes; and in the third count the heels sink. The same to the right.

- (b) The same: swinging the left arm gracefully over the head when stepping to the left, and the right arm when stepping to the right.
- (c) The same: bending the trunk slightly to the right when stepping to the left, and bending to the left when stepping to the right.

- (d) The same as (b) and (c) combined.
- (e) The same: swinging both arms to left when stepping to the left, and to the right when stepping right.

LESSON 21. (a) *Change Step*: sideward with two extra hops and swinging the other leg forward and backward. Five counts: one, step out sideward with the left foot; two, right foot to left; three, left foot sideward; four, hop on left foot and swing the right leg across and in front of the left; five, hop again on the left and swing the right leg behind it. Repeat to the opposite side.

- (b) The same: swinging the left arm over the head and the right arm in front of the body at the fourth count (hopping on the left foot), and both hands on hips at five, and *vice versa*.
- (c) The same: swinging both arms over head at the fourth count and on hips at the fifth.

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EXPLANATION OF TECHNICAL TERMS.

THE FUNDAMENTAL POSITIONS OF THE FEET AND ARMS. (*Chalif.*)

Positions of the feet:

- 1st. Heels together.
 - 2nd. Pointing sideward left or right.
 - 3rd. Heel of right foot to middle of left foot—this is right in 3rd.
 - 4th. Pointing forward left or right.
 - 5th. Heel of right foot to toe of the left foot—this is right in 5th. The toes should be turned well out.
- The positions may be taken on the heel, sole, or ball of the foot.

Positions of the arms:

- 1st. Both curved in front of body to form circle, as in hugging a barrel, midway between waist and shoulder.
 - 2nd. Pointing sideward left or right.
 - 3rd. Keep one arm in 2nd, curve the other over the head. The position is named from the upper arm,—for instance if left arm is high, the position is left 3rd.
 - 4th. One arm in 1st, the other arm over the head. The position is named from upper arm.
 - 5th. Both arms over the head.
- Lateral arm position: One arm in 2nd and the other in 2nd position closed—for instance, if the right arm was in 2nd and the left arm was in 2nd closed or to the right side (swung across in front of body) we would have arms lateral right.

GLOSSARY.

Arabesque. Slide diagonally forward right, right hand extended diagonally forward, left foot raised in rear, left hand extended in rear.

Assemble. Bring the feet together in 1st or 5th positions. A finish step.

Caprice Step. Step or slide right foot forward; bring left foot up to the right and let it take the weight; step on right foot, extend left foot, and hop on right foot. The step may be executed to the side, forward or backward.

Cross Polka. A polka step making the first step across either in front or behind.

Flying Turn. Like a three-step-turn, made with leaps.

Front Crosscut. See (b) under No. 2, "Cutting (Coupé) of Springing Elements," page 115.

Glide-Balance Step. See No. 6 of Dance-Step-Sequences, page 116.

Glide Polka. A polka step in which the three changes of weight are made by gliding.

Mazurka. (*Chalif*) Saute (Hop) 1; Glissé (Slide) 2; Coupé (Cut) 3. (*Gilbert*) Glissé (Slide) 1; Coupé (Cut) 2; Sauté (Hop) 3.

Pas de Ciseaux. 1. Touch right toe in front of left and bend both knees (arms in 1st). 2. Extend right foot forward straightening knees (arms 2nd).

Peasant Courtesy. Step to right with right foot; cross left toe behind, and bend knees, keeping the weight on the right foot.

Pivot Turn. Step to right with right foot; point left foot in 2nd position; rise on right toe and bring heel down, making the time and turning. Left foot continues pointing (in the turning), keeping the same relative position to the right foot as in starting.

Polka Step. (1) Classic Polka Step: three changes of weight, beginning with step, either to the side, forward or backward, finishing with an extension. (2) Social Polka Step: hop, slide, cut, step, finishing free foot close to back of ankle.

Schottische Step. Slide, cut, leap, hop, bringing the foot to back of ankle.

Three-Step-Turn. Step directly to right with right foot; step directly to the right with the left foot, making an about face; step directly to left with right foot, and turn again to the front.

Tour de Basque. 1. Step to right; 2. Cross left over right, placing toes in rear of right; 3. Complete turn to right on toes. Finish with feet in 1st or 3rd and arms in 5th.

Waltz-Balance Step. See No. 6 of Dance-Step Sequences, page 116.

FOR OTHER TERMS, see "*Rhythmical Steps*," pages 21 to 24; and "*Outline for the Artistic Execution of Fancy Steps, Step-Combinations and Series*," pages 114 to 121.

DANCE OF GREETING.

Single circle—partners face center of circle.

1. Clap twice and bow to partner, pointing with foot nearest partner, and taking hold of skirts. 4 counts.

Repeat, only bow to dancer on the other side.

Stamp twice and turn around, starting with foot farthest from partner.

Repeat 1.

2. All join hands, face right, starting with right foot run 16 running steps, turn, and 16 running steps back left.

It should be remembered that the movements in part 1 represent a happy greeting to all dancers, while the second part expresses the pleasure of all being together.

CARROUSEL.

Class forms a double circle around room, all facing center. The front ones join hands in a circle; the ones in back place hands on partners' shoulders.

I. Long slide to right with right foot, close left foot to right. 2 counts. Repeat, continuing to right for 18 counts. Same, sidestepping 8 counts, but stamping instead of slides. (4 side steps.) When sung, the 4 stamps are made on words "up mate, surely late." 28 counts.

II. Still moving to right with time slightly accelerated, execute the same step but in double time. (Two sides to two counts.) 32 counts.

Repeat whole dance. Partners immediately change place.

This dance is of Swedish origin and represents a Swedish "Merry-Go-Round of Flying Horses." During the first part the merry-go-round is supposed to be just starting and moves slowly; in the second part it is in full swing and the fun is at its height. The words sung are:

I.

Pretty maiden, sweet and gay,
Carrousel is running,
It will run till evening:
Little ones a nickel, big ones a dime.
Hurry up! Get a mate!
Or you'll surely be late.

II.

Ha, ha, ha! Happy are we,
Anderson and Henderson and Peterson and me!
Ha, ha, ha! Happy are we,
Anderson and Henderson and Peterson and me!

I SEE YOU.

Two double line formations facing towards each other, six feet apart.

"A" stands behind "B" with hands on shoulders of "B." "B" stands with hands on hips.

1. "A" leans head to right and looks over partner's shoulder across at "A" of opposite couple. 2 counts.
Same left. Repeat 1 in double time.
Repeat whole.

2. Clap own hands and at the same time springing forward to left of partner and grasp the hands of "A" from the opposite side, swinging vigorously around to left. 8 counts.

Clap own hands and grasp hands of "B" (partner) and swing right.
Resume original formation with "B" standing behind "A."
Repeat whole dance.

Words of the song:

A.

I see you; I see you,
Tra la la la la la la
I see you; I see you,
Tra la la la la la!

B.

You see me and I see you,
Then you take me and I'll take you,
You see me and I see you,
Then you take me and I'll take you.

CHILDREN'S POLKA.

Formation: Partners facing each other in single circle join hands and extend arms sideways shoulder high.

MEASURES:

- 1—8 Glide polka towards the center of the circle (Glide Polka: Slide, close, slide, close, three running steps in place). Repeat, moving away from circle two measures. Repeat the whole step four measures.
- 9—12 Clap thighs with both hands. Clap own hands in slow time. Clap partners' hands three times in quick time. Repeat.
- 13—14 Point right toe forward, place right elbow in left hand, and shake finger at partner three times. Repeat left.
- 15 Turn complete circle right, with four jumps.
- 16 Stamp three times.
- 1—16 Repeat from beginning.

INDIAN SUN DANCE.

All are seated on the floor, forming a circle. Pantomime (praying for success in the hunt). Arms folded on the chest, sway body from one side to the other several times; arms forward and upward raised trunk bend slightly backward, then body and arms bend forward to floor.

DANCE:

1. All stand and face right in single circle formation. Stoop forward, right arm bent, left arm straight; right knee bent upward, alternate arm and leg positions, two times in slow time, then three times in double quick time. (Indian Pow Wow.) 16 measures.

2. (a) Right hand slaps floor; left hand slaps floor; right hand across the mouth and give war whoop. Repeat slapping floor and yelling.

(b) Two Pow Wow steps.

(c) Repeat (a).

(d) Repeat (b). 16 measures.

3. Heralds or scouts: Choose a few scouts. (a) Two pow wow steps forward around inside of circle while others sit down. 4 measures.

(b) Place ear to the ground. 3 measures. Jump up and yell once on the first count of the 4th measure.

(c) Repeat (a) and (b), yelling twice during 4th measure. One yell means No! Two yells mean Yes!

4. (a) All jump up when scouts yell the second time. Braves take pow wow step twice. 4 measures.

(b) Kneel and shoot bow and arrow: one, right hand over left shoulder; two, place arrow in bow; three, pull arrow back; four, let arrow go. Repeat 1.

(c) Repeat (a) and (b).

5. Repeat No. 2.

6. Repeat No. 1.

FRENCH VINEYARD DANCE.

Partners in single circle facing center.

1. Stoop down and with right hand make motion of patting ground. Stamp three times—right, left, right—hands on hips. Repeat three times. The last time turn around (right) while stamping.

Chorus: Join hands in circle and run 16 steps right, turn and 16 steps left. Partners lock right arms and swing in place 8 counts. Lock left arms and swing.

2. Make motion of gathering grapes—raise right hand high, rise on toes and look up into branches. Put grapes in basket (found by curving left arm). Stamp three times. Repeat three times. The last time put grapes in mouth instead of basket and turn in place.

Chorus: Same.

Join hands in circle, No. 1 leads off in serpentine fashion.

SHOEMAKER'S DANCE.

Double circle formation. Partners facing each other.

1. Partners face each other and with hands parallel to chest, revolve them around as quickly as possible. (This represents the winding of the thread.) 4 counts.

Reverse winding in opposite direction. 4 counts.

Jerk the elbows back vigorously twice. 4 counts.

Strike right clenched fist on the left open palm three times. (This represents driving the pegs.)

Repeat.

2. Partners turn; both face in line of direction, inside hands joined, outside hand on hip, and all polka around the circle. To execute the polka both step forward on outside foot, turning towards partner, close inside foot to outside, step forward with outside foot and hop. 4 counts.

Repeat, beginning with inside foot, turning away from partner, and continuing same. 8 times.

Use skip and hop instead of the polka in first three grades.

BLEKING.

Formation: Double circle around room. Partners facing each other. Both arms raised forward, clasping hands with partners.

1. Jump right heel forward, right arm forward, elbow straight, left elbow bent. Twist body slightly to right. 2 counts. Jump, reversing the position. 2 counts.

Continue 3 times in double time, holding position on 4th count.
Repeat whole step 3 times.

II. With arms outstretched partners execute step called "Hop Waltz."
"A" hops twice on right foot, twice on left, moving forward and turning.
"B" starts with left foot.
Repeat whole dance.

KULL DANCE (LASSIES' DANCE).

Formation: Partners face each other in single circle, with hands on hips.

MEASURES:

- 1—8 Place right toe forward, turn half turn to left and bow to neighbor.
Reverse and bow to partner. Repeat three times.
- 9—12 Make twelve kicking steps in place, beginning with left foot, keeping left knee extended. (Kicking step: kick left foot forward, and then right; alternate.) Make three kicking steps to a measure.
- 13—14 Clap both hands and stamp with the left foot on the first count and joining hands turn each other once around with three running steps.
Finish facing each other as before.
- 1—14 Repeat from beginning.

MAY POLE DANCE—"BLUFF KING HAL."

Formation: Couples in double circle formation around the pole, all facing in the same direction. Inside hand joined shoulder-high, and outside hand on hip, or holding skirts.

MEASURES:

- 1—4 Introduction. All stand with the right foot forward.

I.

- 1—6 Beginning with the right foot, all skip and hop around the pole, making two skips to each measure.
- 7—8 Couples swing-in facing the pole, join hands forming a single circle—with four skipping steps.

II.

- 1—2 All advance toward pole, with four skipping steps, hands high from low position.
- 3—4 All move back from pole, with four skipping steps, hands low from high position.
- 5—8 Repeat 1—4.

III.

- 1—8 Partners joining right hands and taking skirts with left, turn each other with skipping steps, two steps to a measure. Finish with No. 1 inside with back to pole and facing partner.

IV.

- 1 Take hold of skirts and both starting to the right, take polka step to the right (step to right with right foot, close left foot to right, step right, and swing left across in front of right).
- 2 Hop on left foot, swinging right across in front of left; same right.
- 3—4 Repeat 1—2, starting left, back to place in front of partner.
- 5—8 Repeat 1—4.

V.

- 1—7 Repeat III.
- 8 All swing into a single circle.

VI.

- 1— 8 All skip around the circle—two skipping steps to a measure.

VII.

- 1— 8 Repeat II.

VIII.

- 1— 2 With four skipping steps the first couple advances to the pole, and grasps a ribbon with the right hand.
 3— 4 Four steps back to place, and immediately face each other, with right foot pointed toward partner, No. 1 turned slightly toward the pole and No. 2 slightly away from the pole.
 5— 6 Second couple the same.
 Continue until all have taken ribbons.

IX.

- 1—16 Winding the May Pole. Use skipping steps—making grand chain, Number Twos moving around the circle from right to left, Number Ones opposite.
 1— 8 Repeat II, dropping streamers. Leader lead off with skipping steps.

THE DAINTY STEP.

Couples facing in double circle formation. Inside hands joined, outside hands on hips.

Point outside foot in front, to side, behind, drop hands and turn around, away from partner (making a three-quarter turn until you face partner). All step in line of direction, place inside foot behind and bend knees 2 counts. Step and bend opposite.

Join hands with partner, arms extended, 4 slides in line of direction. Drop forward hands and step forward 3 steps, beginning with inside foot, and point outside foot.

Repeat whole dance, pointing with outside foot again.
 This dance should be executed with daintiness and grace.

POP GOES THE WEASEL.

Sets of three couples. Partners facing each other. First couples are those on the outside, nearest the wall.

First couple walks or skips down outside of lines, 8 steps down and 8 steps back. Take partner's hands and slide down between lines, 8 counts, and back, 8 counts. Join hands with one of the second couple and skip around in a circle, 12 counts, then open hands and push her through quickly, "pop." Next with partner No. 2 of same couple.

Down the outside 8 slides or skips, back 8 slides or skips, slide down between lines, 8 counts, and back and circle in same way with third couple. As soon as first couple has finished they stop where third couple stood before, and second couple continues the dance. Keep on until each couple has danced it all.

SWEDISH CLAP DANCE.

Double circle formation facing in line of direction, inside hands joined, outside hands on hips.

1. Polka 8 times, beginning with outside foot, close inside foot up to outside, step on outside foot and hop. Continue same, starting inside foot.

2. Heel and toe polka 4 times, placing outside heel forward, lean body back; place outside toes back, lean forward, step on outside foot, bring inside foot up to it, step on outside and hop.

3. (a) Face partner, girls on outside of circle bow, placing left foot back holding skirts; boys inside bow with heels together. 4 counts. Stamp 3 times. Repeat.

(b) Partners clap right hands, own hands, left hands, own hands, turning in place, stamp 3 times.

4. Repeat 3 (a).

Place right foot across and shake right forefinger 3 times, same left, same right, place hands on hips, turning in place, stamp 3 times.

NORWEGIAN MOUNTAIN MARCH.

Formation: Triangle, one leader and two followers. Leader holds a handkerchief in each hand. Those following grasp handkerchief in outside hands, inside hands joined.

MEASURES:

- 1—16 Change step forward on toes, stamping on first step; eight times and repeat. Bend in direction of moving foot.
- 17—24 Leader stamps once and makes a complete turn to the left under her own left arm; number two, who is at the left and back of the leader, moves forward under the arms of one and three and makes a complete turn around one; while number three makes a complete turn around to the right.
- 1—24 Repeat from beginning.

HOP, MOR ANNIKA.

Formation: Partners facing forward in double circle. Inside hands joined high, outside hands on hip.

Introduction: Bow to partners and take hands facing front.

MEASURES:

- 1—4 Sixteen brisk walking steps around circle in line of direction, beginning with outside foot and swing the arms..
- 5—8 Sixteen skipping steps (skip and hop), swinging arms. Finish facing partner.
- 9—12 Stamp right foot forward and clap partner's right hand. Clap own hands. Take this figure four times, facing forward for finish.
- 13—20 Turning toward and away from partners, polka in line of direction around circle. Start outside foot.
- Repeat from beginning, changing partners to the right on introduction.

ACE OF DIAMONDS.

Formation: Partners face each other in double circle.

MEASURES:

- 1—4 Clap hands smartly on first count, step on second count, hook right elbows and, starting with the left foot, swing partner around, taking the "hop-polka" step (hop on left and change step beginning with right foot—rt., lt., rt.).
- 5—8 Repeat, hooking left elbows and starting opposite foot and direction. Finish in original position.
- 9—12 Number one (facing the center of the circle) steps forward on the right foot and hops on right foot, swinging left across in front. Arms folded high on chest.
- Number two executes the same step, but moving backward. 4 step hops toward the center of the circle.
- 13—16 Repeat, but number one moves backward and number one forward, away from center of circle.

- 17—24 Partners now standing side by side (facing in line of direction), inside hands joined high, outside hand on hip, polka forward, turning toward and away from partner. Start with outside foot.
Repeat from beginning.

REAP THE FLAX.

Formation: Girls in parallel columns of five, all facing front. Number one of each rank is the leader. Hands are placed on hips.

- I
1. All reach down in front as if to seize the flax. 3 counts.
 2. Return to standing position pulling hands up to waist as if reaping the flax. 3 counts.
 3. Throw flax over right shoulder.
 4. Hands on hips. 3 counts.

Repeat.

Chorus. All make quarter turn to left, single file. Number one with hands on hips, others placing hands on shoulders of girl in front. All take change step in a circle beginning left and leader turning left. 24 counts. On last 3 counts stamp twice in place making a quarter turn right facing front once more.

Repeat all of I.

- II
1. All reach down to right.
 2. Make a movement forward crossing hands in front of head, as if placing flax on hackle.
 3. Jerk hands toward body as if pulling flax forcibly from hackle.
 4. Hands on hips. Repeat.
- Chorus.* Same as in I. Repeat all of II.

- III
- Numbers two and four step forward in front of numbers three and five, forming a square. These four dancers with the right hands across center of square, grasp thumbs of opposite dancer, left hand on hip. These four represent the spinning wheel. Number one, the leader, turns in place and stands facing the other four. She represents the spinner.

1. With twelve running steps the dancers forming spinning wheels run around the left. Turn about grasping left thumbs running to right. Number one claps hands on first count of each measure and the left foot stamps as if treading wheel. 24 counts.
- Chorus.* Same as in II.

- IV
- Repeat all of III.
All take same positions as in III. Numbers two, three, four and five stand still while number one with 24 running steps weaves in and out the square, returning to place.
Chorus. Same as in I.

- V
- Repeat all of IV.
All face left, leader of first group with hands on hips, all others hands on shoulders of one in front. Leader takes them all in circle, then diagonally across center and off. Completed thread.

MINUET.

Formation: In couples, inside hands joined. Begin with outside feet.

COUNTS:

I.

- 1-12 Minuet march (three light marching steps, and point inside foot to side. Bend body towards the pointing foot, head well poised over shoulder. Repeat beginning inside foot.)

- 1- 3 Take one step away from each other (still facing front, disengaging hands), and point inside foot toward partner.
- 4- 6 Take one step towards each other and point outside foot away.
- 7- 9 Glide outside foot forward, facing partner
- 10-12 Bow and curtsey.

II.

- 1- 6 Taking right hands, hold them high and look under (3 counts) and over (3 counts) at your partner.
- 7- 9 March three steps to opposite places, turning on the third step.
- 10-12 Disengage hands and curtsey and bow.
- 1-12 Repeat back to places.

III.

- 1- 3 Join right hands, take three marching steps around to the left.
- 4- 6 Disengage hands, curtsey and bow.
- 7- 9 Join left hands, take three marching steps back to place.
- 10-12 Same as 4-6.
- 1-12 Repeat, taking left hands and starting right.

IV.

- 1- 6 Both turn to the right, Minuet march forward, beginning with the right foot.
- 7-12 Turning right, start with the left foot and Minuet march forward.
- 1-12 Repeat 1-12 making a square.

V.

- 1- 6 Facing front, take inside hands and step back to back with the outside foot and point the inside foot.
- 7-12 Step back with the inside foot and point the outside foot forward (now facing each other).
- 1-12 Repeat 1-12.

VI.

- 1- 6 Take right hands. (Same as 1-6 Figure II.)
- 7-12 March around six steps.
- 1-12 Glide, curtsey, and bow.
- Finish facing front.

CSÁRDÁS, NO. 1.

Formation: In couples facing each other, Number One, with hands on partner's waist, Number Two, with hands on partner's shoulders. In Parts I and III, Number Two begins with the right foot, otherwise same as described.

MEASURES:

Part I.

- 1- 8 Stamp to the side with left foot (count 1), close right foot to left, clicking heels sharply together (count 2), repeat starting right (counts 3-4) one measure. Alternate left and right.

Part II.

- 1- 4 Beginning left foot, both partners turn each other in place, making four walking steps to a measure. On counts 3-4 of the fourth measure, close the right foot to the left (on count 3), click heels (on count 4).
- 5- 8 Repeat same starting with right, turning partner in place.

Part III.

- 1- 8 Touch left toe to the left side (heel high) and at the same time hop on the right foot (count 1), reverse the position of the foot—heel down, toes high—, and at the same time hop on the right foot (count 2); repeat starting with right foot (counts 3-4), one measure. Alternate left and right.

Part IV.

- 1- 3 Partners turn each other in place with the following step: Step forward on left foot (count 1), step forward on the right foot and hop on right (count 2 and); repeat this same step (counts 3-4 and), one measure. Repeat.
- 4 Repeat the same step just described (counts 1-2 and), step forward on left foot (count 3), with a jump bring the heels together with a sharp click, and face squarely toward partners (count 4 and).
- 5- 8 Repeat 1-4 of Part IV, beginning with right foot and turning in opposite direction.
During the turning the partners should lean away from each other, and swing each other vigorously. Repeat at will.

CZEHBOGAR (HUNGARIAN).

Formation: Couples in single circle with hands joined.

- 1 Seven slides left and kick.
Seven slides right and kick.
- 2 Facing centre hands joined high. Four walking steps forward, with hands from low position to hands overhead. Four steps back, body bend forward.
- 3 Face partner placing right arm around waist, left arm high, lame man's walking step:—hop on left foot, step on right, step on left, hop on left foot, step on right, step on left, etc. (4 measures.)
- 4 Four steps toward centre, partners still facing, arms on partners' shoulders drawing up rear foot. Bend body over rear foot. Four steps back. Arms on shoulders of partner.
Two steps same in both directions.
- 5 Finish with lame man's walking step.
Join circle and repeat whole dance twice. Finish with a shout.

OXDANSEN.

Formation: The dancers stand facing each other about two steps apart with their hands on hips. All those on the left-hand side are numbered one, and their partners are numbered two. If there are several dancers, they form two lines facing each other.

PART I.

MEASURES.

- 1 Dancers stand still at attention!
- 2 No. 1 bows to No. 2, while No. 2 makes a deep courtesy to No. 1.
- 3 Same as Measure 1.
- 4 No. 2 bows to No. 1, while No. 1 makes a deep courtesy to No. 2.
- 5- 8 Repeat 1-4. These movements are done slowly.
- 9-16 The bows and courtesies are continued in quicker time, one for each measure.

Side Step.

- 17 No. 1 places his clenched fists on chest, elbows shoulder high, then flings the arms and the right leg sideways (counts 1-2); taking a long step to the right (count 4).
- 18 No. 1 stamps three times (right, left, right), placing the fists on the chest again.
- 19-20 Same to the opposite side.
- 21-24 Repeat Measures 17-20.
No. 2 dances in the same direction as No. 1, therefore beginning with opposite foot.

PART II.

- 1 With the hands on the hips the dancers stand still.
- 2 With a spring, place right foot forward and hold throughout this and the third measure.
- 3 Hold position.
- 4 With a spring, feet change.
- 5- 8 Repeat 1-4.
- 9-16 Continue the same movement in quicker time, the feet changing place twice in each measure.
- 17-24 Side step same as 17-24 in Part I.

PART III.

- 1 The dancers place right hands on top of each other's heads far back, and stand still.
- 2 No. 1 pulls No. 2's head forward.
- 3 Hold same position.
- 4 No. 2 pulls No. 1's head forward, at the same time making own erect.
- 5- 8 Repeat 1-4.
- 9-16 Continue same movement in quicker time, pulling and raising head twice during each measure.
- 17-24 Side step same as 17-24 in Part I.

PART IV.

- 1 With hands on the hips, the dancers stand still.
- 2 Both turn with a jump to the left (quarter turn) so that their right elbows touch.
- 3 Hold this position.
- 4 Both make a half turn to the right with a jump and touch left elbows.
- 5- 8 Repeat 1-4.
- 9-16 Continue same movement in quicker time, jumping twice during each measure. At the last jump the dancers turn a quarter circle, facing each other again.
- 17-24 Side step same as 17-24 in Part I.

PART V.

- 1 With hands on hips and right foot forward, dancers stand still.
- 2 No. 1 makes a vigorous movement with the right arm as if boxing No. 2's left ear, and immediately replaces right hand on hip; at the same time No. 2 claps own hands together down in front, making a sharp noise, immediately replacing hands on hips.
- 3 Both stand still.
- 4 Same as Measure 2, but No. 2 strikes and No. 1 claps hands.
- 5- 8 Repeat 1-4.
- 9-16 Continue the same movement in quicker time, making two movements to each measure and not replacing the hands on hips between movements.
- 17-24 Side step same as 17-24 in Part I.

PART VI.

- 1 With right foot advanced, hands on hips, dancers stand still.
- 2 Both strike diagonally forward with the right fist clenched, thrusting under partner's right arm.
- 3 Hold same position.
- 4 Replace the right hand on hip and at the same time thrust with left fist.
- 5- 8 Repeat the same.
- 9-16 Continue same movements in quicker time without replacing hands on hips, and making two thrusts to a measure.
- 17-24 Side step same as 17-24 in Part I.
On the last count hold this position with the hands clenched at the chest, partners looking sternly at each other for a moment, then shake hands.

TANTOLI (SWEDISH).

Formation: Partners stand side by side, the man on the left, the girl on the right, the man with his right arm around the girl's waist, and she with her left hand on his shoulder. The outside hand of each on the hip.

PART I.

MEASURES.

- 1 Place the outside foot forward with the toes raised (lean slightly backward) 1-2; place the outside foot backward, toe touching the floor (lean slightly forward) 3-4.
- 2 Beginning with the outside foot, one polka step forward.
- 3- 4 Same as Measure 1-2, beginning with the inside foot.
- 5- 8 Repeat Measures 1-4.

PART II.

- 1- 7 The man takes his partner by the waist with both hands, and she puts both hands on his shoulders. With partners in this position dance around with the hop waltz (change hop with two hops), the man stepping first on his left foot and the girl on her right.
- 8 The man lifts his partner high in the air (she assisting him by jumping) 1-2; and puts her down on his right side, 3; pause, 4.
Repeat the whole dance as often as desired.

GRADE 6.

TARANTELLA.

Double circle formation, facing partners. Both hands high over head, snapping fingers in time with music.

- 1 All run forward 4 steps, starting with right foot, passing partner, turn around in place with four running steps.
All run back to place 4 counts, turn around in place with four running steps. 16 counts.
- 2 Clap hands, jumping left foot across—2 counts, change to right, to left, to right. 8 counts. Hands outstretched close to partner, slide around in place beginning with left foot, close right foot to left, etc., and back to position. 8 counts.
Repeat.
- 3 Clap hands, jumping left foot in front, and continue as in 2. 16 counts.
Repeat.
- 4 Hands on hips, jump half turn to right, rt. toe forw., rise on toes, sink. 4 counts. Jump left, lt. toe forw., etc. 24 counts. (6 times, 3 times to each side.)
Left hand behind back, right outstretched, join left hand with partner's right and right hand with partner's left and hop around on inside foot the remaining 8 counts.
- 5 All turn to their right and run around circle, those on inside running in opposite direction from those on outside. 32 counts.
Repeat the whole dance from the second step in fours so that in the jumping across step the left foot points across set of fours to opposite dancer.
All lock right hands in center of sets of four and run around 8 counts.
After step 4 all run off in couples running right.

IRISH JIG—"ST. PATRICK'S DAY."

Formation: Couples facing front in double line formation, arms akimbo, knuckles on hips.

- 1 Stamp forward with right foot, close left to right and kick right forward, flinging right 3 times. Repeat 4 times in all, alternating right and left.

- 2 Turn toward partner, point right foot forward 4 times same time hopping on left foot; change pointing left; change pointing right; clap hands and cross on left of partner using skip and hop.
Repeat same, back to partner, and skip and hop backward to place.
- 3 Turn front (now in original position). Jump vigorously once, hopping on left foot, flinging right 3 times. In executing this step the dancers move forward when they hop. Repeat right and left foot four times.
- 4 Hop twice on left foot, holding right high in back, 1-2.
Hop twice on right foot, holding left high in front, 3-4.
Repeat 5-12.
Break 13-16 (Break:) jump to stride, feet apart, arms sideways raise on 1; jump feet together, arms in front with clap of hands on 2; swing right leg backward, 3; swing right leg forward, on 4.
- 5 Displace left foot with right, swinging left backward on 1; hop on right and swing left forward on 2; displace right foot with left, swinging right leg backward on 3; hop on left, and swing right forward on 4. Continue same up to 12th count—use same break as in No. 4 on counts 13, 14, 15 and 16.
- 6 Right heel forward, left heel forward, skip hop backward for four counts, bending body sideward; walk forward 4 steps, beginning right foot; with all weight on right push with the left foot, pivoting on right foot 4 counts. Arms folded high in front.
- 7 Walk forward 4 steps, pivot turn right 4 counts; step and bend to the right 4 counts, peasants courtesy to left, 4 counts.

THE IRISH LILT.

Formation: Open order, class in open order, individuals eight feet apart.

FIRST STEP—FORWARD ROCK

MEASURES.

- 1- 6 Hop with weight on left foot, raising the right foot backward (count one); hop on the right foot, raising the left foot forward (count two). (Two counts to each measure.) Repeat up to twelve counts, always raising the left foot forward and the right foot backward.
- 7- 8 "Break," swinging the right foot backward and forward.
- 1- 8 Repeat Measures 1-8, but with right foot forward and left foot back.

"BREAK."

Spring and spread feet (count one); spring and bring the feet together again (count two); hop and raise left leg backward (count three); hop and kick left leg forward (count four). Two measures. The break is used only as a connecting step.

SECOND STEP—KICK.

- 1- 6* Spring and raise left leg backward (count one); spring and kick left leg forward (count two); spring on left and raise right leg backward (count three); spring and kick right leg forward (count four). Repeat up to twelve counts.
- 7- 8 "Break" (four counts).
- 1- 8 Repeat this step with "break," measures 1-8.

THIRD STEP—TOE AND HEEL.

- 1- 6 Spring on right foot, facing right, and stretching left leg backward and to the left of the starting position, placing the left toe on the floor (count one); hop on right foot facing left about and placing the left heel where the toe was (count two); hop on right foot facing front, placing left toe on the floor in front of the right foot (count three); hop on the right foot and kick left leg forward (count four). Spring on the left foot, facing to left with right leg extended and toe on the floor (count five). Proceed as with left leg (counts six, seven and eight). Repeat with left leg (counts nine to twelve).

- 7- 8 "Break" (four counts).
 1- 8 Starting with right leg repeat 1-8.

FOURTH STEP—SIDE STEP.

- 1-12 Place left leg across in front of right and left foot on floor to right of right foot (count one); place right foot to right of left foot but in back (count two); continue same as counts one and two (counts three to seven); hop on left foot and slightly backward, swinging the right leg forward (counts eight); repeat same to the opposite side, swinging the right foot to left of left foot in front, etc. (counts nine to fifteen); hop on right foot and swing left leg forward (count sixteen). Repeat counts one to eight (counts seventeen to twenty-four).
 "Break" and bring the right leg forward.
- 1-12 Repeat Measures 1-12.

FIFTH STEP—LEG TWIST AND KICK.

- 1-16 Similar to the third step, "Toe and Heel," except that the toe and heel of the extended leg are not placed on the floor.

SIXTH STEP—KICK.

- 1-16 Repeat the second step.

VARSOVIENNE.

Music: "The Dorothy."

Formation: Partners side by side, inside hand joined shoulder high.

COUNTS:

PART I.

- 1 Slide left sideways, arms sideways.
 2 Displace with right foot, raising left sideways.
 3 Hop on right.
 4 Step on left, pointing right sideways. Raise left arm upward, right arm across the body. (Steps 1-4 represent the Varsovienne step.)
 5- 6 Hold position.
 7-12 Repeat to right.
 13-24 Repeat 1 to 12.
 25-36 Three mazurka steps left.
 37-48 Three mazurka steps right. Repeat.

PART II.

No. 1 in front of No. 2. No. 1 represents the lady. Arms extended, hands joined. No. 1 sideways starting left. No. 2 in place.
 Repeat 1-48 of Part 1. Repeat.

PART III.

Side by side.

No. 1 Varsovienne sideways, beginning right.

No. 2 Varsovienne sideways, beginning left.

No. 1 Varsovienne sideways, beginning left.

No. 2 Varsovienne sideways, beginning right.

Join hands, with the mazurka steps move forward and point. Release hands and turn about toward each other.

Joint hands No. 1 right, No. 2 left and return to place with three mazurka steps, turning toward each other during the point.

Repeat.

PART IV.

No. 1 face No. 2 and join right hands. Both Varsovienne starting with left foot. Move around each other, each way twice, alternating left and right, then circling with three mazurka steps and back with three.
 Repeat.

PART V.

Facing each other, both start with left foot.

- 1 Cross left foot in front of right raising right foot with $\frac{1}{4}$ turn rt.
- 2 Step on right foot with $\frac{1}{4}$ turn right.
- 3 Step on left foot.
- 4-6 Point right foot sideways, raise left arm upward across body, look over right shoulder at partner.
- 7-12 Cross right foot in front of left with $\frac{1}{4}$ turn left, repeat 1-6 above.
- 13-24 Repeat 1-12 around the opposite way.
- 25-36 No. 1 starts to left with three mazurka steps and pose to partner. No. 2 starts to the right.

PART VI.

Same as Part II. On the last count leave partner and courtsey and bow.

SWEDISH SCHOTTISCHE.

Music: Swedish Schottische.

Formation: In circle, in groups of threes. The gentleman stands in front with arms folded and ladies behind with hands on shoulder of one in front.

COUNTS:

I.

- 1-4 Start with right foot—3 running steps and swing left leg in front.
- 5-8 Same left.
- 9-12 Step right and swing; left and swing. (Step hop.)
- 13-16 Same as 9-12.
- 17-32 Repeat. Gentleman claps hands and first lady goes to the right and second to the left taking gent's hand, on the first two step hops. On last two step hops, ladies turn outward under his arms.

II.

- 1-4 All dance forward—gent looking to lady on right. (The steps throughout this dance are the same as 1-16 of I) Schottische forward right. 1-4 of I.)
- 5-8 Schottische forward left. (5-8 of I.)
- 9-16 Lady on right passes under the arm of the lady on left as they cross in front of gent and turn until they face in opposite direction to that of the gent, using the same step as 9-16 of I.
- 17-32 Repeat 1-16; ladies dancing backward two schottische steps 17-24; then crossing back to original places at the side of gent on last two step hops turn under his arms as in 17-32 of I.

III.

- 1-8 Same as 1-8 of II.
- 9-12 Lady on left passes under the arm of lady on right as they cross in front of gent. Instead of going all the way across to opposite sides of gent, they face him, with their shoulders together and pull back with 13-16.
- 13-16 Step, hop; step, hop.
- 1-8 Gent dances backward now pulling ladies—two schottische steps.
- 9-16 Ladies unwind and turn under gents' arms.

IV.

- 1-4 Drop hands Gent with arms folded high in front goes backward. Ladies facing each other join right hands and change places with same step as 1-4 of I.
 - 5-8 Gent comes forward and ladies join left hands and cross to original places. Same step, 5-8 of I.
 - 9-16 Gent claps hands and all place hands on shoulders and take 4 step hops in circle.
- Repeat all I to IV.

EROS.

Formation: Open order at arms's-length distance.

Music: "Eros," by Geo. D. Martin.

MEASURES:**PART I.**

- 1- 8 Introduction: Pose; raise the arms sideways and hold them there.
- 1 Move the left arm down and right sideways—both arms parallel to right.
- 2- 5 Cross balance step left, right, left and right sideways, with arms swinging in half circles downward in the same direction. Trunk bending in the opposite direction.
- 6 Swing the left arm down and to the left side, and the right arm down and up in a circle outward to the right side.
- 7 Place the right foot behind the left, bend the knees and trunk slightly forward.
- 8 Straighten knees and trunk and hold position.
- 9 Move right arm down and to the left side, arms parallel left.
- 10-16 Repeat measures 2-8, but to the opposite side.

PART II.

- 1- 3 Three glide-balance steps left sideways, arms in 2nd position.
- 4 Place right foot crossed in front, slightly bend the trunk right sideways, place the knuckles of the right hand on the hip, and raise the left arm in a half circle overhead.
- 5- 8 Repeat measures 1-4 to the opposite side.
- 9-16 Repeat 1-8.

PART III.

- 1-16 Repeat 1-16, Part I.

PART IV.

- 1- 2 Pose, with arms in 2nd position.
- 3- 4 Cross-balance step obliquely left forward and right backward. When stepping left, the left arm is swung in a half circle overhead, and the right knuckles are placed on the hip. (Opposite when stepping right.)
- 5- 8 Repeat 1-4.
- 9-12 Cross-swing hop forward (left, right, left, and right), knuckles placed on hips. (Execution: 1—step left forward; 2—swing bend right leg across in front of left; 3—hop.)
- 13-16 Repeat 9-12, but step backward.
- 17-32 Repeat 1-16.

PART V.

- 1-16 Repeat 1-16, Part I.

PART VI.

- 1-16 Repeat 1-16, Part II.

PART VII.

- 1-16 Repeat 1-16, Part I.
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THE JOLLY CROWD.

Formation: Class in open order, pupils being at arm's length apart.

PART I.**MEASURES:**

- 1- 2 Touch left foot forward and backward (counts 1-2), change step left forward (counts 3-4). Bend the trunk slightly forward, when touching the left foot forward; and look over the right shoulder when touching the left foot backward. (Knuckles on hips.)
- 3- 4 The same right, but while performing the change step face left about (5-8).
- 5- 8 Repeat measures 1 to 4 (counts 9 to 16).

PART II.

- 1- 2 With a quarter turn left, three steps forward, and touch right foot forward (1 to 4).
- 3- 4 With a half turn right, repeat this movement in the opposite direction—*i. e.*, to the right, and touch left foot forward (5-8).
- 5- 8 Repeat measures 1-4 (counts 9-16).
- 9-16 Repeat measures 1-8, but when executing the touch-step bend the trunk slightly forward, and at the same time swing the rounded arms sideways (counts 17-32).

PART III.

- 1- 8 Repeat Part I.

PART IV.

- 1- 2 Step and leap left sideways (1-2), and touch right foot forward and backward (3-4).
- 3- 4 Repeat measures 1-2 to the opposite side (counts 5-8).
- 5- 8 Repeat measures 1-4 (counts 9-16).
- 9-16 Raise the arms sideways and repeat measures 1-8. When performing the touch—step right forward and backward; place the knuckles of the right and on the hip and raise the left arm in half circle overhead. (*Vice versa* when touching the left) (counts 17-32).

PART V.

- 1- 8 Repeat Part I.

PART VI.

- 1-16 Repeat Part II.

PART VII.

- 1- 8 Repeat Part I.

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LARKSPUR MAZURKA.

Formation: A column of front ranks in open order. Hands at waist, knuckles on hips.

MEASURES:

PART I.

- 1- 4 Three mazurkas to the left and a glide-balance hop left with a full turn left in two hops.
- 5- 8 The same right.
- 9-16 Repeat 1-8, but finish with two stamps (left and right) in place of the glide-balance hop right, with full turn.

PART II.

- 1- 2 Three steps forward and point right foot forward and pause.
- 3 Waltz-balance step obliquely forward right.
- 4 Glide-balance hop left, with a full turn left.
- 5- 8 Repeat 1-4, beginning right.
- 9-16 Repeat 1-8, but taking three steps backward instead of forward, and closing with two stamps.

PART III.

- 1-16 Repeat Part I, with arms folded in front shoulder high, during the step; replace hands at waist during the stamps.

PART IV.

- 1 Front cross-cut left and two hops left, with the left arm raised to a half circle over head.
- 2 Rear cross-cut right and hop twice on the right foot, replacing the left hand at waist.

- 3- 4 Three steps left sideward, with a rear cross step right, the arms raised sideward; point right foot forward and pause, with right arm moved in front of body.
 5- 8 Repeat 1-4, beginning right, and moving right sideward.
 9-16 Repeat 1-8.

PART V.

- 1- 2 Mazurka to the left and glide—balance hop left, with a full turn left, arms folded shoulder high.
 3- 4 Repeat 1-2 to right.
 5- 8 Repeat 1-4, but finish with two stamps.
 9-16 Repeat 1-8.

PART VI.

- 1-16 Repeat Part I.

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POLKA BOHEME.

Music: "Polka Boheme," by Rubenstein.

Formation: Solo dance, individuals in front line formation six feet apart.

COUNTS:

I.

- 1- 2 Polka sideways right, arms lateral left.
 3- 4 Polka sideways left, arms lateral right.
 5- 6 Polka sideways right, arms lateral left.
 7- 8 Tour de Basque (pirouette, turning left) left, arms in 5th position.
 Altogether four times, alternating.

II.

- 1 With a hop on the left foot place right heel forward, arms lateral left, bend forward look at right toe.
 2 With a hop on the left foot place right toe in 4th behind, arms in 2nd position, look at toe over left shoulder.
 3- 4 One polka step forward, beginning right foot, arms in 2nd position.
 Altogether four times, alternating.

III.

- 1- 4 One three-step turn to the right (step sideways right; turn and step left; turn and step right), and raise left leg forward with a hop on the right foot. Arms in 2nd position, for three counts and lateral right on the 4th count.
 5- 6 Three polka step sideways left, arms in lateral right.
 7- 8 Three polka step sideways right, arms in lateral left.
 Altogether four times, alternating.

IV.

- 1- 2 Step sideways right, place left toe behind right and bend the right knee and the body to the right, arms lateral right.
 3- 4 Same as 1-2, but reversed.
 5- 6 One polka step backward right, left arm in 5th position, right hand at waist looking over the right shoulder.
 7- 8 Same as 5-6, but reversed.
 Repeat 1-8 once more same way.

V.

- 1- 2 Step forward on the right foot and hop, raising the left leg forward, arms in 2nd position on the 1st count and lateral right on 2nd.
 5- 8 One glide polka sideways right, arms 2nd position.
 Altogether four times, alternating.

VI.

- 1- 4 Step sideways right, place left toe behind right heel and bend both knees, arms from 2nd to low 1st positions, bending body forward, straighten body, raise arms to salutation, bend body to the right.
- 5- 8 Same as 1-4, but reversed.
- 9-10 Polka sideways right, arms lateral left.
- 11-12 Polka sideways left, arms lateral right.
- 13-16 Tour de Basque right, arms 5th position and hold in salutation.
No repeat.

See "Explanation of Technical Terms" and "Glossary," page 27.

AUTUMN LEAVES.

Music: "Valse Lente," from Coppelia.

Formation: Solo dance; individuals in front line formation six feet apart.

MEASURES.

1.

- 1- 2 Two slides sideways right, arms second position.
 - 3- 4 Step sideways right and courtesy, arms lateral right.
 - 5- 6 Step sideways left and courtesy, arms lateral left.
 - 7- 8 Step sideways right and courtesy, arms lateral right.
- Four times, alternating.

2.

- 1- 2 Pas de Cisseaux forward right (right toe at left toe—bend left knee, arms from first to second position; extend right leg forward, arms in salutation).
 - 3- 4 Repeat 1-2.
 - 5- 7 Three walking steps forward (right, left, right), arms second.
 - 8 Point left toe in second, arms lateral right.
- All 4 times, alternating.

3.

- 1- 2 Two slides.
- 1- 2 Two slides backward right, arms lateral right.
- 3- 4 Two slides backward left, arms lateral left.
- 5- 6 Step sideways right and place left toe behind right and bend arms lateral right.
- 7- 8 Same as 5-6 reversed, all 4 times, alternating.

4.

- 1- 2 Arabesque diagonally forward right, arms in right third.
- 3 Step sideways left, arms second.
- 4 Step right behind left, arms second, all 4 times alternating.

5.

- 1-2-3-4 Three steps turning right about (right, left, right). A three-step turn, arms second and extend left leg forward with a hop on right foot.
 - 5- 6 Arabesque diagonally forward right on left foot and hop, arms in left third.
 - 7- 8 Step back on right foot and hop, raising left leg forward, arms lateral right.
- Repeat 4 times, alternating.

6.

- 1- 2 Step sideways right turning right and extending left leg forward with hop, arms second to lateral right.
- 3- 4 Cross left over right and finish turn to right, with a Tour de Basque, arms first.
- 5- 8 Step sideways right, step left in rear of right.
Step sideways right and point left in fourth.
Arms second on 5-7 and lateral on 8.
All 4 times, alternating.

7.

Repeat first step, finishing with a Tour de Basque left, and arms salutation instead of last two step courtesies.

See "Explanation of Technical Terms," and "Glossary," page 27.

VANITY SCHOTTISCHE.

By L. S. HILL, Albany, N. Y.

Music: "Vanity."

Formation: A column of front couples, or in double circle formation partners (numbered one and two, number one standing to the left of number two (number one representing the gentleman, number two the lady). The right hands are grasped over number two's right shoulder, the left hands are grasped in front of the body. Both partners begin with the left foot.

PART I.

MEASURE.

- 2 Two slow steps forward; turn right about; four running steps forward, beginning left foot.
- 2 Two slow steps backward; turn left about; four running steps forward, beginning left foot.
- 4 Repeat all.

PART II.

- 2 Step left, swing right across in front; step right, swing left across in front. Three running steps forward beginning left foot, and swing right across in front.
- 2 Same right.
- 4 Repeat all.

PART III.

- 2 Two slides to left and caprice step left. Glissé (slide), Coupé (cut), Jeté (leap), Sauté (hop).
- 2 Same right.
- 4 Repeat all.

PART IV.

- 1 Step left sideward, right in rear, step left sideward, swing right across in front.
- 1 Same right.

PART V.

- 2 Step left, swing right; step right, swing left; same left and right. Repeat dance from beginning.

MOONLIGHT CAPRICE.

MEASURE.

- 1 Caprice step, right, left, right, and Tour de Basque. 4 measures. 16 measures in all.
Repeat left, right, left.
- 2 2 caprice steps forward right and left. Step back on right and hop, left extended in raised 4th. Repeat left. Two running steps backward right and left and assemblé. 4 measures.
Repeat left, right, left.
- 3 Diagonally forward hop on right; back hop on left; forward hop on right. Step on left, step behind on right. Forward hop diagonally on left; back hop on right. Tour de Basque to left. 4 measures.
Repeat left, right, left.
- 4 Point right in 2nd, twice; swing right behind; step side; step across on right and hop, extending left in raised 2nd. Repeat left and right. Step back on left and hop, right extended in raised 4th; repeat left; Tour de Basque left. 8 measures.
Repeat left, right, left.

- 5 Turning caprice step right. Caprice step left and right and Tour de Basque left. 4 measures.
Repeat left, right, left.

Caprice Step—1, glide Glissé.
2, cut, Coupé.
3, leap or step, Jeté.
4, hop, Sauté.

See "Explanation of Technical Terms," and "Glossary," page 27.

CSÁRDÁS, NO. 2, OR HUNGARIAN SOLO.

I.

MEASURE.

- 1- 7 Arms folded, elbows shoulder high. Toe and heel, beginning by touching right toe first—same step as in Part III, Csárdás, No. 1. (28 counts.)
8 Hop on left foot and touch the right toe directly in front of the left (count 1), change position of feet (count 2), change again (count 3), pause in this position (count 4).

II.

- 1- 7 Slide right foot to the side (count 1); bring left to right and immediately transfer the weight to the left, extending the right to the side (count 2), bring the right foot to the left (count "and"); same opposite side (counts 3-4 and). Continue this step, alternating right and left. (28 counts.)
8 Finish with same step as for measure 8, of I.

III.

- 1- 7 Touch right toe to side (count 1); reverse position of foot so that heel touches (count 2); touch right toe directly in front of left toe (count 3); extend right foot diagonally forward (count 4). Hop on left foot on each count when executing movements with the right. Right hand should be at the waist and left arm curved diagonally upward. (One measure.)
Repeat same to left. Continue alternating right and left. (28 counts.)
8 Finish with same step as for measure 8, of I.

IV.

- 1 Arms folded. Slide right foot to side (count 1); bring left to right, immediately transferring the weight to the left and extending right leg to side (count 2); raise right foot to left knee and hop on left foot (count "and"); repeat the same (counts 3-4 and).
2 Hop on right foot and at the same time touch left toe directly in front of the right toe (count 1); change position of feet (count 2); pause (count 4); raise left foot to right knee (count "and").
3 Same step as first measure, but moving to the left.
4 Same as second measure, but beginning with other foot.
5- 8 Repeat all.

V.

- 1 Stamp right foot (one), stamp left foot ("and"), stamp right foot (two), pause ("and"); repeat (3, and, 4, and). While making these six stamps turn once around to the right in place.
2 Hop on right foot, touch left toe in front of right toe (count 1); change position of feet (count 2); change (count 3); pause (count 4).
3 Same as first measure, but begin with the left foot and turn to left.
4 Same as second measure, but begin with other foot.
5- 8 Repeat all.

VI.

- 1 With right foot raised to the side, hop on the left foot and at the same time strike the right heel sharply against the left heel (count 1); repeat (count 2). In making these two hops move to the right. Make a long step sideward with right foot (count 3); with left foot step across behind the right foot (count 4).
- 2 Same as measure 1.
- 3 Touch the right toe to the side, with the foot turned so that the heel is high (count 1); reverse the position of the foot and touch the heel in the same spot (count 2); touch the left toe to the side, heel high (count 3); touch left heel in the same spot (count 4). Hop on each count, first two counts on the left foot, last two on right foot.
- 4 Same as measure 2, of V.
- 5- 8 Repeat all, beginning with the other foot and moving toward the left.

VII.

- 1- 8 Same as V, but this time the music is played very rapidly and the turns are made correspondingly fast. The whole dance should have military dash and precision. The head high and well back, and arms folded high.

DUTCH DANCE — "HEINIE."

Music: "Mr. Stein," "Oh, Where! Oh, Where! Has My Little Dog Gone?" and "Heinie."

Formation: A Front and a rear Rank.

1.

Stamp left sideways. Strike right foot in front of left. Hop on left foot. 1-2-3.

Stamp right sideways. Strike left foot in front of right. Hop on right foot. 4-5-6.

Stamp left sideways. Strike right foot in front of left. Hop on left foot and stamp right, 1-6.

Repeat, starting right. Repeat, starting left and right.

2.

Spring on to right foot, raising left behind it. 1-2-3.

Spring on to left foot, raising right behind it. 4-5-6.

Spring on to toes, turned in. 1-2-3.

Spring on to heels, toes turned out. 4-5-6.

Repeat four times. (Finish with 3 jumps on both feet.)

3.

Twist and kick left and right. 1-6. (Volkes—twist.)

Twist and kick left, toes touch floor and kick. 1-6.

Repeat, starting to right.

Repeat, starting to left. (Finish with 3 jumps on both feet.)

4.

Cross left over in front of right, swing right to side and hit with left; repeat right; alternate during phrase, finishing with three stamps.

5.

FRONT RANK.

Step to left. Strike left heel with right foot. Step on right behind left foot. Repeat three times. Finish with stamp of right foot sideways right. Repeat to right side.

Rear rank just opposite. Repeat the whole dance, rear rank taking hands of boys in front over shoulders, all moving to left.

In finishing front rank continue off count, taking step to left. Rear rank same, but to right.

GYMNASTIC DAYS' ORDER AND PROGRESSION.

- 1 Order or Introduction: Transition from mental to physical activity.
- 2 Leg movements: Relief to the brain and other oppressed organs.
- 3 Arch movements: To cultivate extensibility of the expiratory muscles.
- 4 Arm movements: To cultivate contractility of the inspiratory muscles; to elevate the chest. To increase the skill of the hands.
- 5 Balance movements: To cultivate equilibrium in the ordinary positions and correct the general posture.
- 6 Back movements: To strengthen the muscles of the back.
- 7 Front movements: To improve digestion and support viscera.
- 8 Side movements: To affect large vessels and develop waist muscles.
- 9 Jumping movements: Develop general co-ordination, control and speed.
- 10 Slow-leg movements: Diminish arterial pressure. Equalize circulation. Prepare body for rest.
- 11 Respiratory movements: Produce normal respiration. Remove venous congestion.

EXECUTIVE WORDS THAT ARE USED MOST FREQUENTLY ARE: ATTENTION! POSITION! DRESS! FRONT! FACE! MARCH! HALT! CLOSE! OPEN! PLACE! FALL OUT! RAISE! FLING! SINK! BEND! STRETCH! CIRCLING! ROTATE! TWIST! JUMP! REST!

BREATHING EXERCISES.

To derive the greatest benefit from these exercises, breathe air as pure as possible. Never give these exercises when the air has been overfilled with particles of dust. Deep breathing is given for manifold reasons, the following of which may be named as the most important:

To develop those muscles which assist directly in breathing, to develop the diaphragm and intercostal muscles, to preserve and increase the elasticity of the lungs and thorax, to expand the chest, to increase the lung capacity, to produce stronger and deeper respiration and to stimulate the circulation.

The breathing exercises should consist of long deep inhalations, thoroughly expanding the chest and filling all parts of the lungs. It is especially desirable that the apexes be inflated, by forcing the air to the upper parts of the lungs.

The exhalations should be somewhat forced, so as to expel as much of the residual air as possible. Arm movements which act on the muscles of respiration may be added to the breathing, as they greatly enhance the effect.

ROUTINE FOR BEGINNING AND CLOSING THE LESSON.

Command: Prepare for exercise!

Pupils arrange their desks, and sit erect, hands on desk, shoulders back, without touching the back of seat, head up, chin drawn in, heels together.

Attention! Hands are clasped on the edge of the desk.

Hands in lap—place! Hands are clasped in the lap.

In seats—rest! In the first three grades the arms are placed on the desks and the body is brought forward, the whole body is completely relaxed. In the upper grades the hands are placed in the lap or at the sides, and the pupil should relax against the back of the seat.

GRADES 1, 2 AND 3, RISING EXERCISES.

Left (or right) hand—on desk—place! One! (Lower right or left-hand corner.)

To the right (or left)—turn! Two!

Stand! Three!

Left (or right)—face! Four!

Grades 4, 5, 6, 7 and 8.

FOR RISING EXERCISES IN GRADES 4, 5, 6, 7 AND 8.

The boys will occupy the first aisle, girls the second, boys the third, etc.

Hand on desk—place! Boys in aisles 1, 3, 5, etc., will place left hand at lower right-hand corner or desk, while boys in aisles 2, 4, 6, etc., will place their right hands at left corner. Girls in aisles 1, 3, 5, etc., will place right hand at left-hand corner, while girls in aisles 2, 4, 5, etc., will place their left hand at right corner.

On count 2, scholars will turn to their respective aisles.

On count 3, stand! In case two scholars are directly in front of each other the shorter one steps forward.

To the front—face!

Forward—dress! Position!

AT THE CLOSE OF THE EXERCISES.

Ready for sitting—face! Pupils will face with back to chair.

On count 2, scholars sit.

On count 3, scholars turn toward the front of room.

Command—Seats—raise. 1-2-3. On 1, pupils bend forward and take hold of seats; 2, straighten up and lift the seats; 3, stand attention.

Command—For marching—About—face! Pupils in alternate rows face to the rear, turning right about.

Command—To your seats—march! Pupils march to their seats and stand in the direction they were marching.

Command—Alternate rows right (or left)—about—face!

VALUE OF PLAY.

It is of the greatest importance that games should be played frequently. From an educational standpoint, their greatest value lies in the fact that if rightly conducted, they awaken and strengthen the high moral qualities of fairness, courage, determination, steadfastness and presence of mind. They give energy, decision and promptness to the will. In short, by training not only the physical and mental, but also the moral, powers; games are of very great service in cultivating the civic virtues which are so essential and necessary for the life and welfare of the individual and of the community.

GAMES.

Games are rightly classed among the recreative exercises and should be practiced more frequently than at present. They are not only selected for the pleasure they afford, but also for the purpose of developing the powers of observation and attention, the senses, agility, individuality and comprehension.

Principals and teachers should encourage out-of-door play as much as possible. The boys should be encouraged to practice the high and broad jumps and the sprint. They should be taught not to look upon these exercises only as preparatory work for the field day and the contests, but also as an enjoyment and as a beneficial exercise. "Captain Ball" and "Dodge Ball" are excellent games for boys and girls. Especially the latter can be played anywhere without preparation of the grounds, and it is, for this reason, and also because so many pupils can take part at one time, an excellent game during recess.

PLAY EXERCISES AND SCHOOL-ROOM GAMES.

BEAN BAGS.

Use Eraser or Book if you have no Bean Bags.

- 1 Pass Bean Bags backward over the heads and return, children sitting; children standing.
- 2 Pass Bean Bags backward at the left side and return; the same at the right side.

- 3 Pass Bean Bags from left to right and return. Children sitting; children standing.
- 4 *Tossing Bean Bags*: Children standing opposite each other toss the bag with both hands and catch with both. Tossing with the right hand and catching with the right; same left, holding idle hand behind the back.
- 5 *Tossing Bean Bags into Rings*: These rings are made with chalk on the floor, one inside of the other—eight, sixteen, and twenty-four inches in diameter. At a certain distance each child tosses the bag into the rings; if it comes into the smallest one it counts 20; within the second ring 10; and within the largest 5. Rings should be made in front of each aisle.
- 6 *Bean Bag Races*: (a) Place some bags at even distances in front of each aisle and let the first line of children run and pick them up and carry them back to the desk. Each line the same. Announce the winner and score that aisle 5 points.
(b) The first child in each section, with the bag in the left hand, stands in the right aisle, facing the rear wall. At a given signal they run back, touch the wall, return down the same aisle, giving the bag to the second, who starts off quickly, and gives it to the third, etc., etc. When the last one gets it, he touches the wall and runs to the front, giving it to the first.
Since each section is playing independently, the line getting the bag to the front desk first wins.
A similar relay race may be run instead of touching the wall, each child running down the right aisle, around the last seat, and up the left aisle. In this race alternate rows only should play.
- 7 Throw Bean Bags into a basket.

IMAGINARY PLAYS.

1. *Snowing*: Stretch the arms as high over the head as possible and then shake them quickly as they are lowered down to the floor.
2. *Shoveling Snow*: Place left foot forward, hold the shovel with left hand in front and imitate shoveling snow; then reverse position.
3. *Throw Snow Ball*: 1. Stoop down and gather snow. On 2, squeeze it hard with both hands and make a good ball. 3. Throw it with the right and left hand alternately.
4. *Warm the Hands and Feet*: 1. Rub the hands quickly against each other. 2. Clap the hands in rhythm with music. 3. Stamp in rhythm with music. 4. Lift the feet quickly backward as if running.
5. *Warm the Body*: The children throw their arms quickly around their chest in rapid succession.
6. *Pick Apples*: Raise high on tiptoes; stretch right arm high and bend head backward; pick the apple; lower the heels and bring the right hand down across the chest to an imaginary basket in the left. Repeat and reverse.
7. *Climb Rope*: Raise right hand high up with the head well back; pull the right hand down and raise the left and continue imaginary climbing up rope.
8. *Shoot with Bow and Arrow*: On one, stand with the left foot forward, and both hands in front of face, the left hand grasping the bow and the right the string; pull right arm backward and push the left forward with a good steady motion, on two; then suddenly let go, coming to the fundamental position, on three. Repeat several times, and reverse.
9. *Throw the Lasso and Pull in*: On one, stand with left foot in front, hold the coil of rope in the left hand and the loop in the right; swing the loop around the head four times (four counts), then quickly throw with the right hand, on six, and pull in with both hands, on seven, eight, nine and ten. Repeat and reverse. Take to ten counts.
10. *Pitch and Bat a Ball*: With right and left hand.

11. *Saw Wood*: Children facing their chairs put one foot in it, imitate holding onto the saw with both hands, and saw. Reverse.

12. *Splitting Wood*: Feet sideward place and both hands clasped over the left shoulder; bend the body forward and bring the hands quickly and firmly down in front. Repeat in quick succession and reverse.

13. *Play Golf*: With the left foot forward and the arms over the right shoulder imitate hitting the ball, making a full swing of arms down and way up to the left side, raising the right heel; then reverse.

14. *Swimming*: Place left foot forward; bend the arms in front of the chest with the fingers pointed forward; stretch the arms forward and bend the left knee and the trunk forward with the head well back; raise the trunk and bring the arms out sideways, straighten the left knee and bend the right. Reverse feet. (Count: one! two! and three!)

15. *Shot Put*: In four counts—On one, left foot forward, left knee straight and right knee well bent, left arm stretched forward and right arm sharply bent at the side with the hand at the side of the right shoulder; two, push the right hand vigorously forward and bring the left arm down and backward, stretch the right knee and bend the left, and carry the weight of the body forward; three, same as one; four, come to fundamental position. Reverse it.

RUNNING AND JUMPING.

1. Place two light boxes on the floor, and across these a stick. The class stands in position. The pupils, by sections or rows, start to run around the room, jumping over the sticks with the left, right, or both feet, returning to their desks.

2. Place eight or ten erasers on the floor, about 12 or 16 inches apart. Each child in turn passes to the erasers, hops over them on one foot without lowering the other, and returns to his desk. The game may be a contest, the successful ones remaining in the game, the last one up being the winner.

3. Stand against the rear wall, run to the front wall blackboard, write a certain number or word and return to the seat.

FOLLOW MY LEADER.

A leader is chosen, the class march around the room, imitating him. He may take arm movements, clapping hands, etc. The changes occur quickly, and inattention sends a child to his seat.

BOOK ON HEAD.

The class standing, with correct position of head and a book on the same, walks around the room in order. The line returning with the largest number of books in place (without having touched them) is the winner.

BIRDS FLY.

Each section assumes the name of a bird. When the teacher calls for one—say a robin—the robins fly around the room. This continues until all have been out.

TREES IN A STORM.

The class stands, each representing a good, strong, tall tree, with strong branches (arms sideward), twigs (the fingers). Finally the little twigs move; next, the top of the tree (head), then the branches move up and down; now, the whole tree is bending (trunk bending and turning).

During all this time the wind has been blowing and getting louder (inhale through the nostrils and exhale through the partly open lips).

Finally the wind is more gentle, and the movements gradually stop in turn, ending with the little movements of the twigs.

OUT-OF-DOOR GAMES.

TOUCH.

The players form a circle and grasp hands, one of the players running around the outside, touches another, who immediately runs in the direction just opposite, the place remaining vacant until one or the other returns. The last one returning continues the game.

This may be varied by two runners grasping hands on meeting each other and making a complete turn around each other, then running on again.

CAT AND MOUSE.

Arrange players in a circle with hands grasped. One pupil is selected to be the cat, another to be the mouse. The former stands outside the circle, the latter inside. One says, "I am the cat;" the other, "I am the mouse." The cat, "I will catch you;" the mouse, "You can't do it." Whereupon both run, the cat trying to catch the mouse. The players forming the circle protect the mouse by letting it run in and out under the grasped hands, and stopping the cat whenever possible.

If the cat is too slow for the mouse, the players raise the hands, and the cat may run under at will until the mouse is caught.

Breaking the ring or squatting on the ground must not be permitted.

FLANK TAG.

Players (10-50) form in front rank, count off by fours, fours quarter wheel right, join hands and spread out, forming lanes between each rank of fours. One player is "It" and chases another through these lanes, but on signal from the umpire (by command or whistle) the fours release hands, right face and join hands in the new direction with adjacent fours, thus making new lanes for "It" and the one chased, who may not dodge under joined hands. When the chase is tagged they (or the umpire) select players who exchange places with them and the game continues. One whistle may indicate right face; two blasts, left face; three, about face, and should be given at opportune moments to shorten or prolong the chase.

LINK TAG (RED LINE, RED LION, LINK CHASE).

Players, 8-25. A home base is marked out (shot circle in gymnasium) from which "It" runs out (with fingers locked) and attempts to tag players who run about within a certain boundary. Anyone whom he tags must return home with him and they start out again hand in hand to catch a third. Only one may be caught by each free hand on each trip from home and as the line grows longer the latest one caught takes the end of the line and has one free hand to tag those not caught. He may change hands, but the object of those chased is to break the line of joined hands by running through the center after which they may tag anyone of line who then becomes a horse and must return to that spot and carry his captor towards home. If he succeeds in carrying him into home, however, the rider is caught; therefore the riders stay on the horses' backs as long as they dare before dismounting. (It is considered a dismount if the rider touches the ground.) Girls should omit the riding but may drive the broken line players home by slaps on their backs with handkerchiefs.

DODGE BALL.

Players (20-60) divide equally, one side taking the centre of the floor while the opponents, equally distant, form on a marked circle about them or in touch with the four gymnasium walls. The circle players have a basket ball which they throw at the inner group; any one of whom is touched leaves the center and joins the circle throwers. The player who stays longest without being touched by the ball wins. The sides may play a time game, in which all players hit become spectators until their side has its turn at throwing. With active playing two balls may be used when only a few remain in the center. Throwers must have one foot touching wall or boundary when throwing the ball and, when necessary to leave boundary to secure ball, it must be passed to a circle player to "put in play."

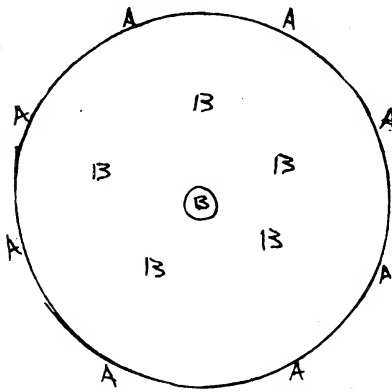
DOUBLE DODGEBALL.

A very strenuous game in which the defending team seldom lasts long is the regular game of dodgeball played with two balls. To pick the winning team the game must be timed, the team staying in the circle longest winning the game.

CAPTAIN DODGEBALL.

The object of the game is for the players on team A to hit the members of the opposing team B with a large hollow ball (basket ball), except as noted below.

Divide the players into teams. Team A is placed on the outer side of the



circle, which should be drawn from 40 to 50 feet in diameter. (See diagram.) The members of team B are scattered around the inside of the circle, their captain being in the small circle in the center. This circle is 5 feet in diameter.

To start the game the referee blows the whistle, at the same time tossing the ball to one of the players on team A. The players on team B defend their captain by trying to intercept the thrown ball. This may only be done by raising one's foot so that the ball rebounds from the sole. (Warding off the ball with the forearm may also be used.) If the ball touches any other part of the body of a player on team B he is out and leaves the circle. If the captain is struck (who may not leave the circle)

he remains in the game, but the captain of team A has the right to pick two players of team B and put them out. Members of the attacking team must always stand behind the line when throwing. Should a ball roll into the field of play, a player of team A may run in and toss the ball to one of his team-mates.

At the end of three minutes (or any specified time) count the number of players remaining on team B and credit them with so many points. The sides are then changed for second half.

RUN DODGEBALL.

The object of the game is for the players on team B to run across the field to the other end without being hit by the ball (a basket ball) during their run.

Divide the players with two teams, A and B. The players on team A are again divided, one-half standing on either side of the play-field. (*See diagram.*) All the players on team B are at one end of the short end of the field. The field is approximately 30 by 60 feet.



To start the game the referee tosses the ball to one of the players on team A, at the same time blowing his whistle as a signal for the players on team B that they may run. Upon this the player of team A who has the ball throws at the runners. Those who are hit are out. When all of the untouched runners are over at B the referee again gives the signal to run. The throwers must always stand behind their line when throwing at a runner. Should the ball roll into the field a player from team A may run in and toss it to one of his team-mates. Only the runners in the field of play may be thrown at. At the end of three minutes (or any other specified time) count the number of players left on team B and credit them with so many points. The teams then exchange places and activities. The team having the greatest number of points at the end of the game wins.

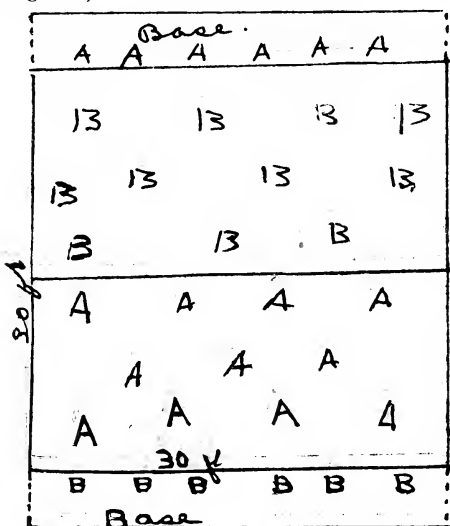
BASE DODGEBALL.

The following form of "Dodgeball" seems to have descended from the game of "Bull Pen." The game is played as follows: Place as many small circles (2 ft. in diameter) around the periphery of a small circle leaving a diameter of 45 or 50 feet. The players of one team, the drivers, occupy the bases, and a like number of players are the bulls who roam about the inside pen (the large circle). An indoor base ball is used. The ball must always pass through the hands of three basemen (drivers) before it may be thrown at a bull. If the bull is hit he is out of the game. If, however, the bull catches the ball he may, from where he caught the ball, throw this at a driver who may not leave his base. If the driver is hit, he is out of the game. Should he, however, catch the ball, he keeps his place and again starts the game by throwing the ball to one of his team-mates. If one or more drivers are put out of the game the other basemen may run and occupy the empty bases.

After playing five minutes (or any other specified time) count the number of players left on each team, and then change places. At the end of the second half again count players. The side having the greater number is the winner.

END BALL.

The field is a 30-foot square divided into two equal parts. Across the outside end of each field is a smaller field or base 3 or 4 feet deep. (See diagram.)



End Ball

thrown over the boundary line of any field, the player nearest the line in that field gets the ball, and brings it in to the line, at the point where it crossed. From there he throws the ball to one of the players in the same field. In case of a foul the ball is given to a guard on the opposite side.

Any number may play. They are divided into two teams. About one-third of each team are basemen, who take their places in the base or outer field at one end, while the others are guards, and take their places in the inner field on the opposite side of the center line.

The game may be played in halves of five minutes or for any length of time. Play is continuous during this time. A point is made whenever a baseman catches the ball (basket ball) from a guard of his own team.

Rules.

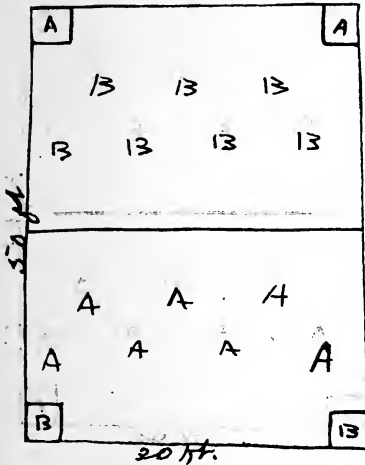
The game is in charge of a referee, who calls all fouls. At the beginning of the game (or at the beginning of each half) he tosses the ball up in the center between two opposing guards.

All players must keep within their own fields. Basemen must always have both feet in the base (he may jump up and catch the ball).

If the ball rolls or is

CORNER BALL.

The field is an oblong, 30 feet by 40 feet, divided into two equal parts. (Any space may be used if this size is not available.) Each part contains two bases, placed in the far corner. A third may be added if desired. (See diagram.)



Any number may play. They are divided into two teams. Two players of each team are basemen and the others are guards. Their positions are shown in the diagrams. The bases are three feet square. The object of the game is to throw the ball from a guard to a baseman of the same team.

The game is played in halves of five (5) or more minutes each. Play is continuous during this time, the only stop being that made to call a foul.

A point is made whenever a baseman catches a ball from one of the guards of his own team. It must be a fair throw, that is, the ball must not touch the ground, wall or ceiling before being caught by the baseman.

Rules.

Guards are not allowed to cross center line nor to step into the bases, nor out of the field of play.

Basemen must always have both feet in their bases, but they are allowed to jump up to catch the ball.

The game is in charge of a referee who calls the fouls. At the beginning of each half he tosses the ball up in the center of the field, between two opposing guards. In case of a foul he gives the ball to a guard of the other team. There shall be a scorer, who is also timekeeper.

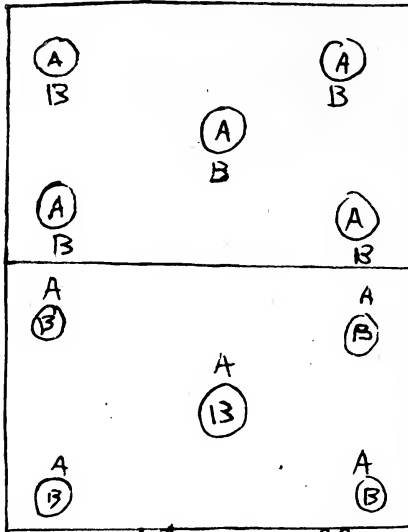
If in the course of play the ball rolls or is thrown off the field, it shall be brought back by a guard of the team whose line it crossed. He shall put the ball in play by standing on the line at the place where the ball left the field, and throwing it to one of the guards of his own team. Fouls are made as follows:

1. Carrying the ball (taking more than one step).
2. Striking or touching the ball when it is in the hands of a player.
3. Holding, pushing, striking, or tripping an opponent.
4. Stepping across the center line, or out of the field, with one or both feet, or on the bases of the opponents.
5. When a baseman steps out of the base with one or both feet.

CAPTAIN BALL.

Players.—Diagram illustrates ten players on a side. There may be more or less.

Field.—For twenty players, 50 or 60 feet long, divided by a line if indoors.



Circles.—Five circles in each half of field, 3 feet in diameter, center circle 4 or 5 feet in diameter, being occupied by the Captain.

Position of Teams.—A's are all on one team (on diagram) and the B's on the other. Five of A's are in circles and the other five guard the B's. Each A circle is guarded by a B.

The Game.—The game is started by the two guards of the Captain's circles standing astride the center line and having the ball thrown between them. Each tries to bat it to one of his own players. The object is to get the ball to the Captain, but it must come from one of the side circles to count a point. For instance, if one of the A's guarding a B circle should get the ball, he must not throw directly to his (A's) Captain but to one of the side circles, who will then try to throw to the Captain in the center, thus scoring a point.

Another way of scoring a point is by making a circuit of the circles with the ball. If A in circle gets the ball, he can throw to 2, and 2 to 3, and 3 to 4, thus scoring a point.

The circle players must not step out of the circle, nor may the guards step into the circle. The ball must not be kicked, nor may a player take any steps after catching it. An infringement of the rules gives the ball to the Captain's guard of the opposing side. The guards may run where they please to guard or get the ball, and may advance it to the line by passing as in basket ball, though they must not step over the line.

Time.—The game should be played in two halves of five minutes each, or in four quarters of five minutes each without any rest between. At the end of each quarter the guards play in the circles and the circle players get the more exercise of guarding.

Variation.—Circle players may be allowed to step one foot out of circle.

Captain may be placed on a spring board, the elevation gives him an advantage in catching the ball.

RELAY RACES.

Shuttle Relay.—Players may be 6, 8 or more on a side. Diagram represents 4 A's in flank column facing 4 A's also in flank column. B's position is the same. The game is a race between A's team and B's. The first one back in his original position wins the game for his team.

At the word "go," or whistle, captain A and B run and tag first one on the opposite side (they take place in rear). The one tagged runs in turn to second one on opposite side. The second one runs to third one on the opposite side. This continues until all are back in the original places.

The distance between should be not less than 20 feet. A flag, handkerchief or bean bag may be given instead of tagging.

Potato Relay.—Ten potatoes, blocks of wood or dumb bells, are placed 5 feet apart in rows from the starting line. At the signal "go" the racers (one runner for each row of potatoes) run from the starting line and pick up the potatoes one at a time, then returning, place them in a box or basket back of starting line. The one getting all his potatoes into his box first wins.

1 2 3 4 5 *Bound Ball.*—Any even number of players may play. A's
A A A A A team stands facing B's team with a large basket or box in the
center. B takes a basket ball and tries to put the ball in the
basket after it has bounded on the floor once. If B succeeds it
B B B B B counts one point for his side. If, however, he does not put it
5 4 3 2 1 in A tries. If he fails B-2 takes his turn, and so on. This
game may be timed or each player having had a chance three
times. The ball must bound once and only once to make a point.

A B *Snake Relay.*—Any even number of players may play.
A B A's team is lined up in flank column side of B's team. In
A B front of each team at about a distance of fifteen feet are
A B placed Indian clubs, three or four feet apart. At a given
! ! signal A and B run in and out around each club (without
! ! knocking them down—if one is knocked down it must be set
! ! upright before going on.)

LAME FOX (PUNCH AND JUDY).

Any number of players, grammar school ages. A home base (shot put circle may be used) is made for the lame fox, from which he hops out into the playing space attempting to tag any of the players, who tease him and try to make him touch both feet to ground. If he does touch both feet to ground he is driven home by claps on the back, only with the open hand when boys are playing, or by knotted handkerchiefs. But if he tags any one by hopping, that one becomes the fox and is chased home by all who can slap him. When young children play, the fox may be allowed three steps before beginning to hop and may change the hopping foot while outside of home base. Two or more foxes may be necessary with a large number.

STRADDLE BALL (PASS BALL).

Players form a circle facing inward and have feet straddled, touching those of their two neighbors. One player in the center tries to pass a basket ball out of the circle below the knees or between the feet of any player while they try to prevent with their hands. The one who allows the ball to pass out between his legs or on his right side must take his place in the center.

PIN BALL.

The official rules of basket ball shall be used except where differing from the following special rules:

The goals shall consist of two upright bowling pins, one placed in the center of each half of the playing space and each surrounded by a guard circle 4 feet in diameter and an outer circle 12 feet in diameter plainly painted or marked on floor. A team scores two points each time the ball causes the opponent's pin to fall, provided no rule be violated in the play. A thrower may not advance with ball and may not score if he touches inside the 22-foot outer circle during throw but, if he does and pin does not fall, ball is in play. Guards may interfere to protect their pin but may not stand on or within the guard circle, except at risk of being touched by ball, which scores a point for opponents. Each foul, according to basket ball rules (men's or women's) counts one point for opponents and game is stopped and ball brought to center while point is awarded by referee.

Objects of Game. 1. To bowl over opponents' pin, scoring two points.

2. To cause opponents to touch ball while standing on or touching within 4-foot guard circle.

3. To keep ball out of opponents' possession by shifting positions, passing ball to "free player" and observing rules.

LING (GERMAN BALL).

Ten to 40 players. Playing space, the gymnasium floor or in open air (35' x 70'), (40' x 80'). Home base at one end marked by "foul line" parallel with front edges of batter's boxes and ten feet from end boundary. Players divide equally and fielders spread out over playing space while batters arrange batting order, youngest (or shortest) to bat first. Batter takes position in either box and next youngest batter becomes the pitcher and occupies other box. Being on same side, he tosses ball vertically about eight feet high to allow his batter an easy strike. Two badly tossed balls count a strike, as do the first two foul strikes, the batter being out if after three strikes he fails to bat the ball into fair field. After a fair hit the batter may attempt to run to first base (which is the further boundary of playing space) or he may remain in "home" and run on any subsequent hit made by his team-mates. The pitcher becomes next batter. A score is counted whenever a base runner makes the run from "home" to base and back without being tagged or struck with the ball while in the fielders' space. After reaching base he may remain there in safety providing he does not leave base with both feet while ball is in field. After once fairly leaving a base he cannot return but must make the next base, running the chance of being put out. Three outs retire the side at bat, the fielders becoming batters. An out is scored whenever a batter fails to hit the ball after three strikes; or when a fair hit ball is caught on the fly before it touches a wall or ceiling or other obstruction; base runner is out if touched by ball while he is in field, except that if ball be thrown he is not out if struck by ball above shoulders, or if fielder advanced with ball before throwing. Base runners must return to base last touched after a caught fly ball and are liable to be touched or thrown out until such return. A fielder may not advance with ball in making an out (must keep one foot in place) but if progress is made he may toss ball to another fielder who may attempt any play. A base runner may not leave base until ball is actually in playing field. When in batter's space (behind foul line) base runners must have one foot behind base line. The game is decided by the greatest score in any number of agreed innings or time. A fair ball is one struck by the batter which, if unobstructed, will settle on fair field beyond the foul line (which extends up walls and across ceiling when indoors).

SNATCH THE KERCHIEF.

Number of players, 10 to 40. Grade, Grammar. Apparatus, Indian club and handkerchief. Equal sides are chosen, which form facing each other on parallel goal lines about sixty feet apart. An upright club or bowling pin on which is loosely hung a handkerchief is placed on a center division line. On signal the right end player from each flank runs to the pin, his object being to secure the handkerchief without overturning the pin and return to his goal before being touched by his opponent. If he succeeds his opponent drops out or becomes a player in the winner's side, but if he is tagged after touching kerchief or if he causes the pin to fall he loses and must fall in at left end with winner. After each trial the umpire replaces handkerchief and the play is repeated until all are on one side or until time is called, when the side having the most players wins. Players when near pin must keep at least one foot nearer than the pin is to the goal line. When neither player is willing to attempt touching the kerchief the umpire restarts them after one minute.

BASKET BALL RACE.

Number of players, 10 to 60, all ages. Apparatus, two basket balls, one goal. Equal sides are chosen, which form in front ranks facing each other about 15 feet apart. The players at ends of lines farthest from goal each hold a ball, and on signal the balls are passed through hands of each consecutive player to end men nearest goal, who toss the balls through the goal. They must then run with the balls to far end of the ranks and pass or throw them not more than ten feet to their respective end men. They may be required to try goal only three times before running unless they succeed on first or second

attempt. Experienced players may be required to dribble the ball while running to far end. The passing, goal throwing and running are repeated until all of one side have made one round, thus winning the game. The ball must be handled by each player when passed along the rank but a goal thrower may not be assisted and others must remain at least ten feet distant from the goal. Any ball passing variation may be used.

WRESTLING CIRCLE POISON.

A few upright clubs are placed within the circle of players who grasp hands and on signal try to make someone upset one or more clubs by pushing and pulling. Any player who knocks a pin must drop out of circle until only one remains or, better, he leaves the circle until the next one drops out when he may return. Various grips should be specified by the umpire for each round as,—right hand on neighbor's left wrist, left hand grasping right wrist, ordinary hand clasp, "Indian grip" or hooked fingers, etc. The one responsible for a break in circle may be dropped.

JOLLY FISHERMAN JUMPING CIRCLE.

Players (6 to 25) form a circle about teacher who whirls a weighted rope in circles close to floor. The high jump rope weighted with shot bags or rubber ends is suitable. The "fisherman" attempts to catch the players, who must jump the rope, by varying the speed of the whirling line and passing it readily from hand to hand to obviate turning his body. When a "fish" is caught (generally the rope winds about an ankle) the fisherman should "pay out the line" or let go entirely to prevent pulling on the jumping player. A player caught or allowing the line to touch him must drop out, but he may be allowed to return when the next one fails. The fisherman adds to the interest for children by naming the fish and fisher talk in general.

DRIVING THE PIG.

Players 5 to 20, each furnished with a wand form a circle, standing about ten feet apart. At the centre is drawn a circle pen large enough for a basket ball, which is the pig. Small chalk circles are drawn in front of each player (or out-doors a small hole in the ground is made) in which all players must keep the end of wand to hold possession. There must be one fewer holes than players and the game begins by all placing wands beneath basket ball at centre and on signal tossing it upward and then securing a hole by placing end of wand in it. The one left without a place becomes pig driver and attempts to roll ball to centre pen by light taps with wand. The circle players try to prevent this by striking the ball about the circle but out of driver's reach, but at same time they assist him towards securing a hole by "stealing a hole" or taking possession when another removes his wand from a hole. If the ball stops in the pen for a second, the driver calls "change" and all must secure a new hole, which allows him a chance to secure one, thus making a new driver.

PIN GUARD OF CLUB CIRCLE.

Players form a circle 12' to 20' in diameter standing closely about a leader who attempts to protect a club placed upright in the centre while the circle players try to cause it to fall by throwing or kicking a basket ball. The player who causes it to fall or who has the ball when the centre player knocks it down takes his place as a protector. The one who remains guard longest wins. The ball should be thrown underhanded or should be kicked with the side of the foot.

BOMBARDMENT OF CLUB GAME.

Players (10 to 60) form in two front ranks facing each other at forty feet distance. A centre division line is drawn midway between the parties over which neither may step. Each player has one club which must be placed

upright one foot behind a line drawn parallel with the rank. On the centre line are placed all the available bean bags, or better, the various sized gymnasium balls, and on signal the ranks charge to gain possession of the ammunition, the object being to bowl over the pins of the opponents while guarding one's own. Fouls are—1 stepping over the centre line, 2 guarding nearer than one foot from pin, 3 throwing over handed. When a foul is committed the umpire stops game and takes out one pin of the offenders. The side wins which has most pins standing at the call of time or which first succeeds in knocking down all the pins of the enemy.

DUCK ON THE ROCK.

Playing space 20' x 30'.

Players 6 to 20. Near one end is placed a stone about a cubic foot in size called The Rock; each player has a small stone about the size of a base ball, these being the Ducks. A goal line is drawn about 25 feet from the Rock or duck perch, and putting lines radiate from the rock to goal. To begin the game, each player tosses his duck toward the rock and the one which lies farthest away becomes duck on rock while others secure stones and stand behind goal. The object of players now is to toss their stones and displace the duck on rock and then return to the goal line with their ducks before the guard can replace the duck on rock and tag them. Anyone missing the duck must await a favorable opportunity to secure his duck and run "home," as he is liable to be caught by the guard whenever he touches his duck. But the guard must replace his duck on rock before he may tag anyone, and the players keep each other informed by calling "Ducks off" when it is displaced. A player caught outside goal after touching his duck becomes the new duck-guard. The guard, when catching a player, may be required to say "guard duck" to make his play count, for if the player caught can shout "double duck" first both players must occupy the rock, each guarding his own duck. A player at goal may relieve one in field by making his duck strike the other,—called "kissing." This game may be played in-doors, using a soft medicine ball for the rock and dumbbells or bean bags for ducks. The floor should be covered with mats to prevent noise and rolling of bells.

MEDICINE BALL RACES.

Players (10 to any number) form in columns (two or more), individuals standing straddle (feet 18" or more apart) and by bending forward, being just able to touch the player in front. The player at front of each line has a medicine ball and on signal passes it backward between his feet to next player who rolls it onward in like manner until it reaches the last player who runs with it to head of column and touches the wall or designated starting line, the first ball making circuit counting one point for that side. After each player has made one carry the side having the most points wins, or the game may be made continuous by having each player run to head of his line and start ball again by passing between his feet. No player may be skipped.

VARIATION: OVERHEAD PASSING: OBJECT PASSING.

The ball is passed backward over head, each player holding the ball until the one behind takes it out of his hands—throwing not allowed. The last player may run with ball to head of line or each player after being relieved of ball may about face and watch its progress to end of line when it is returned in same manner, the umpire deciding which line of players finished first. No player may be skipped.

Side Passing. Medicine ball is passed from hand to hand along line of players standing abreast from end to end and back. Several balls may be used in each line, also clubs, bells, bags and any objects of light weight. Players may be required to receive with one hand and pass with other or make complete circle before passing each object, or pass under raised knee, or perform any motion such as bowing, hopping, etc.

JAPANESE TAG.

Rules of tag, but "It" must tag with his left hand while the right hand is held constantly against the spot on his body where he was previously tagged. By tagging a player in an awkward place for him to hold his right hand, as the left knee, he becomes crippled, when every one should play close up to tease him.

THREE DEEP.

The players form a double circle, one within the other. A runner and a catcher are chosen, the former runs around the outside of the circle and steps in front of some couple; there will then be three standing in front of each other. The last one then becomes the runner. The catcher must try to touch the runner, or the rear one of the three, whereupon he becomes runner and the other catcher.

The success of this game depends upon the frequent changes of places. No runner should pass more than half around the circle before stepping in front of some one.

Running through the circle is not allowed.

CIRCLE BALL.

Players stand in a circle, some distance apart. One player in the center. A large ball is thrown by the players from one to the other. The center tries to get the ball; if successful he changes places with the player who last touched it.

OTHER GOOD GAMES ARE:

Black Man
Beetle Goes Around.
Pulling, using the Wand.
Pushing, using the Wand.
Relay Races.
Tug of War.
Last Couple Out.
Horse and Rider, etc., etc.

GYMNASTIC ACTION STORY.

A GILLIWEE PICNIC.

One afternoon a Gilliwee Band
Was walking through a foreign land.

(Insist on good positions of head and shoulders while walking. If the head is up and back and the chest high the shoulders will generally assume a good position.)

For Gilliwees seldom idle stand
When there's a chance for fun at hand.
So bending freely to and fro
With hippity hop the Gilliwees go.

(Bend the body freely from side to side while skipping.)

When to an orchard came the elves
They then began to help themselves,
The rosy apples, large and round,
Were put in baskets on the ground.

(Rise on toes, raise the arms forward upward and balance as if picking apples; lower the heels; bend forward downward, put apples in basket. Position. Take one step and repeat.)

But finding water near at hand
 Away the happy Gilliwees ran.
 This brings a smile to every face,
 For Gilliwees love to run and race.

(Have the children keep their heads up and back, and lift their heels high.)

And in the boat, with mirth and fun,
 The oars all move as if 'twere one.

(Arms in thrust position, lunge obliquely forward left, trunk downward bend, arms downward straighten, touching the floor; weight on left leg. Trunk upward raise, arms in thrust position, straighten left leg and bend the right leg, changing the weight to the right leg. Repeat two or three time, then take the same exercise, beginning right.)

The Gilliwees are not hard to please
 And soon are resting at their ease.
 With breaths of air so fresh and sweet
 Their little row is quite complete.

(Raise the arms sideward upward, taking a deep breath. Lower arms sideward downward, breathing out, emptying the lungs thoroughly. Repeat several times, taking a step after each breath.)

As through the forest then they go
 Their knees and toes are raised just so.
 For as they walk along intent
 Their minds on other things are bent.

(Alternate raising of the knees to right angles with the body, the toes extended downward.)

When running softly on their toes
 They hear the water as it flows.
 Or listen to the rustling trees
 Or watch the lazy bumble bees.

(Run lightly on the toes, lifting the heels high.)

Now twilight bids them cease to roam
 And calls them to their happy home.
 With all the speed that they can find
 Away to favorite haunts they wind.

(Wind in and out in a serpentine movement, or inward in a circle, making it smaller and smaller, then unwinding.)

GRADE I.

Before beginning the regular lesson give some of the preliminary exercises and commands which accustom the pupils to obey with precision and promptness the same commands when given at any time, and enable the teacher to get results without waste of time.

See Rising Exercises and Routine for Beginning and Closing the Lesson, page 49.

See Fundamental Standing Position, Fig. 1, page. 7.

The exercises are to be given by command.

Show each exercise, but do not neglect to give each its right name. Demonstrate before the class for from four to six lessons, then move about the room and let class exercise by command only.

Give the "Posture Drill" (page 8) at the beginning of each lesson and at various times during the lesson.

If possible take all exercises out of doors or in the corridors. Use the class room as a last resort.

The rooms are to be aired while the class exercises.

Practice each lesson for three weeks.

LESSON I.

First Period.

- 1 Attention! In place—rest! Attention!
- 2 Feet—close! Open!
- 3 Hips—firm! Position! Hips—firm! Feet—close! Open! Position!
In place—rest!
- 4 Attention! Head—backward—bend! Head—raise!

(NOTE.—Always inhale during backward bend and exhale when raising the head.)

Second Period.

- 1 Play horse around the room. Gallop like a horse.
- 2 Bean Bags. See School Room Games, page 51, No. 3.
- 3 Breathe by smelling a flower.

LESSON II.

First Period.

- 1 Attention! Feet—close! Open! In place—rest!
- 2 Attention! Arms—sideward—raise! Arms—sink!
- 3 Arms—forward—raise! Arms—sink! Hips—firm! Position!
- 4 Hips—firm! Head—backward—bend! Raise! Position!

Second Period.

- 1 Play "Ducks Fly."
- 2 Breathe looking at the stars.

LESSON III.

First Period.

- 1 Attention! Hips—firm! Feet—close! Feet—open!
- 2 Attention! Arms—upward—bend! Downward—stretch! Upward—
bend! Downward—stretch!
- 3 Head—backward—bend! Raise!
- 4 Play horse.

Second Period.

- 1 Bean Bags. See School Room Games, page 50, No. 1.
- 2 Snowing. See Imaginary Plays, page 51, No. 1.
- 3 Arms—sideward—raise! (Inhale.) Arms—sink! (Exhale.)

LESSON IV.

First Period.

- 1 Attention! Feet—sideward—place! Feet—together—place! (Children count, 1-2.)
- 2 In place—rest!
- 3 Attention! Arms—sideward—raise! Arms—sink! Forward—dress! Position!
- 4 Head—backward—bend! Raise!

Second Period.

- 1 Bean Bags. See School Room Games, page 51, No. 3.
- 2 Bean Bags. See School Room Games, page 50, No. 2.
- 3 Arms—sideward—raise! Sink! (Inhale and exhale.)

LESSON V.

First Period.

- 1 Attention! Hips—firm! Feet—close! Feet—open! Position! Arms—sideward—raise! Sink!
- 2 Arms—upward—bend! Downward—stretch! Arms—forward—raise! Arms—sink!
- 3 Hips—firm! Feet sideward—place! Feet—together—place!
- 4 Head—backward—bend! Raise!

Second Period.

- 1 Warm the Hands and Feet; Warm the body: See Imaginary Plays, page 51, Nos. 4 and 5.

LESSON VI.

First Period.

- 1 Attention! Hips—firm! Feet—sideward—place! Together—place! Position.
- 2 Arms—forward—bend! Position! Arms—forward—raise! Arms—sink!
NOTE.—Be sure and get the children to see this difference.
- 3 Hips—firm! Heels—raise! Heels—sink! Position!
- 4 Arms—sideward—raise! Inhale! Arms—sink! Exhale!

Second Period.

- 1 Bean Bags. See School Room Games, page 50, Nos. 2 and 3.
- 2 Arms—raise! Sink! (Inhale and exhale.)

LESSON VII.

First Period.

- 1 Attention! Feet—sideward—place! Together—place! Feet—close! Open!
- 2 Arms—upward—bend! Downward—stretch! Arms—forward—bend! Position!
- 3 Arms—forward and upward—raise! Forward and downward—sink!
- 4 Inhale and exhale looking at the stars.

Second Period.

- 1 Skip and hop around the room.
- 2 Pick Apples. See Imaginary Plays, page 51, No. 6.
- 3 Tossing Bean Bags: See School Room Games, page 51, No. 4.
- 4 Head—backward—bend! Raise!

LESSON VIII.

First Period.

- 1 Attention! Arms—upward—bend! Sideward—stretch! Arms—bend! Stretch! Position!
- 2 Hips—firm! Feet—sideward—place! Together—place! (Children count, 1-2.) Position!
- 3 Hips—firm! Position! Arms—forward—bend! Sideward—fling! Bend! Fling! Position!
- 4 Hips—firm! Shoulders—backward—move! Forward—move! Inhale and exhale.

NOTE.—To the regular position of the shoulders on “Forward—move!”

Second Period.

- 1 Ordinary march around the room.
- 2 Snowing. See Imaginary Plays, page 51, No. 1.
- 3 Heels—raise! Heels—sink! (Inhale and exhale.)

LESSON IX.

First Period.

- 1 Attention! Feet—sideward—place! Together—place! Left foot—forward—place! Replace! Place! Replace! Right foot—forward—place! Replace! etc.
- 2 Hips—firm! Knees—bend! Knees—stretch! Position!
- 3 Arms—upward—bend! Sideward and downward—stretch! Bend! Bend! Stretch!
- 4 Arms—forward and upward—raise! (Inhale.) Forward and downward—sink! (Exhale.)

Second Period.

- 1 Play horse and “ducks fly.”
- 2 Bean Bag Races. See School Room Games, page 51, No. 6.
(Insist on the feet of every child being under the desk and not out in the aisle.)
- 3 Take a breathing exercise you have had.

LESSON X.

First Period.

- 1 Attention! Hips—firm! Knees—bend! Knees—stretch! Position!
- 2 Bean Bag Races. See School Room Games, page 51, No. 6.
- 3 Hips—firm! Trunk—forward—bend! Trunk—raise! Bend! Raise!
(Keep head up.)
- 4 Head—backward—bend! Raise!

Second Period.

- 1 School room games. Take some active game you know.
- 2 Each row of pupils assumes the name of a bird. When the teacher calls for one—say a robin—the robins fly around the room. This continues until all have been out.

LESSON XI.

First Period.

- 1 Attention! In place—rest! Attention! Feet—close! Feet—open! In place—rest!
- 2 Attention! Forward—dress! Position!
- 3 Left foot—forward—place! Replace! Right foot—forward—place! Replace.
- 4 Arms—sideward—raise! (Inhale.) Arms—sink! (Exhale.)

Second Period.

- 1 Marching. See Rhythmical Steps, page 21, Lesson 1.
- 2 Attention! Head-backward—bend! Raise!

LESSON XII.

First Period.

- 1 Attention! Feet—sideward—place! Together—place! (Children count 1-2.)
- 2 Hips—firm! Heels—raise! Heels—sink! Position!
- 3 Trunk—forward—bend! Raise! Bend! Raise!
- 4 Arms—forward—bend! Fling! (Inhale.) Bend! (Exhale.)

Second Period.

- 1 Bean Bags. See School Room Games, page 50, Nos. 1, 2 and 3.
- 2 Marching. See Rhythmical Steps, page 51, Lesson 3.
- 3 Hips—firm! Shoulders—backward—move! (Inhale.) Forward—move! (Exhale.)

LESSON XIII.

First Period.

- 1 Attention! Arms—forward and upward—raise! Forward and downward—sink!
- 2 Arms—upward—bend! Arms—sideward—stretch! Bend! Stretch! Downward—stretch! Bend! Stretch!
- 3 Hips—firm! Position! Climb rope. See Imaginary Plays, page —, No. 7.
- 4 Arms—sideward—raise! (Inhale.) Sink! (Exhale.)

Second Period.

- 1 Marching. See Rhythmical Steps, page 21, Lesson 5.
- 2 Climb Rope. See Imaginary Plays, page 51, No. 7.

LESSON XIV.

First Period.

- 1 Attention! Feet—sideward—place! Together—place! Feet—close! Open!
- 2 Arms—forward—bend! Arms—sideward—fling! Bend! Fling! Arms—sink! In place—rest!
- 3 Feet—close! Feet—open! Knees—bend! Knees—stretch!
- 4 Head—backward—bend! Head—raise!

Second Period.

- 1 Bean Bags. See School Room Games, page 50, No. 1.
- 2 Marching lesson. See Rhythmical Steps, page 21, Lesson 4.
- 3 Arms—sideward—raise! (Inhale.) Sink! (Exhale.)

LESSON XV.

First Period.

- 1 Attention! Forward—dress! Position! Arms—sideward and upward—raise! Sideward and downward—sink!
- 2 Left foot—forward—place! Feet—change! (Children count 1-2.) Replace!
- 3 Arms—upward—bend! Downward—stretch! Bend! Stretch! Head—backward—bend! Raise!
- 4 Heels—raise! Heels—sink! Position! (Inhale and exhale.)

Second Period.

- 1 Marching lesson. See Rhythmical Steps, page 22, Lesson 7.
- 2 Pick apples.

LESSON XVI. A GENERAL REVIEW.

GRADE II.

Before beginning the regular lesson give some of the preliminary exercises and commands which accustom the pupils to obey with precision and promptness the same commands when given at any time, and enables the teacher to get results without waste of time.

See Rising Exercises and Routine for Beginning and Closing the Lesson, page 7.

See Fundamental Standing Position, Fig. 1, page 7.

The exercises are to be given by command.

Show each exercise, but do not neglect to give each its right name.

Demonstrate before the class for from four to six lessons, then move about the room and let class exercise by command only.

Give the "Posture Drill" (page 8) at the beginning of each lesson and at various times during the lesson.

If possible take all exercises out of doors or in the corridors. Use the class room as a last resort.

The rooms are to be aired while the class exercises.

Practice each lesson for three weeks.

LESSON I.

First Period.

- 1 Attention! In place—rest! Attention!
- 2 Feet—close! Feet—open! In-place—rest!
- 3 Attention! Forward—dress! Position! Left foot—forward—place! Replace! Right foot—forward—place! Replace!
- 4 Head—backward—bend! (Always inhale.) Head—raise! (Always exhale.)

Second Period.

- 1 Play horse and "ducks fly."
- 2 Bean Bags. See School Room Games, page 51, No. 6 (a).

LESSON II.

First Period.

- 1 Attention! Hips—firm! Knees—bend! Knees—stretch! Position!
- 2 Arms—sideward—stretch! Arms—bend! Stretch! Position!
- 3 Hips—firm! Trunk—forward—bend! Trunk—raise! Bend! Raise!
- 4 Head—backward—bend! Raise!

Second Period.

- 1 School Room Game. See page 50.

LESSON III.

First Period.

- 1 Attention! In place—rest! Attention! Feet—close! Feet—open! In place—rest!
- 2 Attention! Forward—dress! Position!
- 3 Left foot—forward—place! Replace! Right foot—forward—place! Replace!
- 4 Arms—sideward—raise! (Inhale.) Arms—sink! (Exhale.)

Second Period.

- 1 Marching. See Rhythmical Steps, page 21, Lesson 1.
- 2 Attention! Head—backward—bend! Raise!

LESSON IV.

First Period.

- 1 Attention! Feet—sideward—place! Together—place! (Children count 1-2.)
- 2 Hips—firm! Heels—raise! Heels—sink! Position!
- 3 Trunk—forward—bend! Raise! Bend! Raise!
- 4 Arms—forward—bend! Fling! (Inhale.) Bend! (Exhale.)

Second Period.

- 1 Bean Bags. See School Room Games, page 50, No. 2.
- 2 Marching. See Rhythmical Steps, page 21, Lesson 3.
- 3 Hips—firm! Shoulders—backward—move! (Inhale.) Forward—move! (Exhale.)

LESSON V.

First Period.

- 1 Attention! Arms—forward and upward—raise! Forward and downward—sink!
 - 2 Arms—upward—bend! Arms—sideward—stretch! Bend! Stretch! Downward—stretch!
 - 3 Hips—firm! Position! Climb Rope! See Imaginary Plays, page 51, No. 7.
 - 4 Arms—sideward—raise! (Inhale.) Sink! (Exhale.)
- NOTE.—The last exercise should always be a breathing exercise.

Second Period.

- 1 Marching. See Rhythmical Steps, page 21, Lesson 5.
- 2 Climb Rope Play. See Imaginary Plays, page 51, No. 7.

LESSON VI.

First Period.

- 1 Attention! Feet—sideward—place! Together—place! Feet—close! Open!
- 2 Arms—forward—bend! Arms—sideward—fling! Bend! Fling! Arms—sink! In place—rest!
- 3 Feet—close! Feet—open! Knees—bend! Knees—stretch!
- 4 Head—backward—bend! Head—raise!

Second Period.

- 1 Bean Bags. See School Room Games, page 50, No. 1.
- 2 Marching. See Rhythmical Steps, page 21, Lessons 2 and 5.
- 3 Arms—sideward—raise! Sink.

LESSON VII.

First Period.

- 1 Attention! Forward—dress! Position! Arms—sideward and upward—raise! Sideward and downward—sink!
 - 2 Arms—upward—bend! Downward—stretch! Bend! Stretch! Head—backward—bend! Raise!
 - 3 Left foot—forward—place! Feet—change! 1-2. Change! Replace!
 - 4 Heels—raise! Heels—sink! Position! (Inhale and exhale.)
- NOTE.—The last exercise should always be a breathing exercise.

Second Period.

- 1 Marching. Place the left foot forward, raising the right heel. Place the right foot in front of the left, raising the left heel, and carry the body well forward with the chest out. Continue around the room in two counts.
- 2 Pick apples. See Imaginary Plays, page 51, No. 6.

LESSON VIII.

First Period.

- 1 Attention! Arms—forward and upward—raise! Forward and downward—sink! Arms—upward—bend! Sideward—stretch! Bend! Stretch! Bend! Downward—stretch!
- 2 Left-foot—forward—place! Feet—change! Replace! Feet—sideward—place! Together—place!
- 3 Hips—firm! Heels—raise! Heels—sink! Trunk—forward—bend! Trunk—raise! Position!
- 4 Head—backward—bend! Head—raise!

Second Period.

- 1 Marching. See Rhythmical Steps, page 21, Lesson 2.
- 2 Marching. See Rhythmical Steps, page 21, Lesson 4.
- 3 Pick Apples. See Imaginary Plays, page 51, No. 6.
- 4 Arms—sideward—raise! Arms—sink!

LESSON IX.

First Period.

- 1 Attention! Alternate—toes—raise! (Children count one! two! three! four!) Halt! Feet—sideward—place! Together—place!
- 2 Arms—forward—bend! Sideward—fling! Bend! Fling! Position! Arms—upward—bend! Arms—forward—stretch! Bend! Stretch! Position!
- 3 Hips—firm! Knees—bend! Knees—stretch! Trunk—forward—bend! Raise!
- 4 Shoulders—backward—move! Forward—move! Position!

Second Period.

- 1 Marching. See Rhythmical Steps, page 21, Lessons 2 and 4.
- 2 Marching. See Rhythmical Steps, page 21, Lesson 6.
- 3 Arms—forward and upward—raise! Forward and downward and sink!

LESSON X.

First Period.

- 1 Attention! Left foot—forward—place! Feet—change! Position! Alternate—toes—raise! Halt!
- 2 Arms—upward—bend! Arms—upward—stretch! Arms—bend! Stretch! Bend! Position! Arms—sideward—raise! Fingers—bend and stretch! (Double the fists, then stretch all the fingers forcibly, repeat 8 to 16 times.) Arms—sink!
- 3 Hips—firm! Knees—bend! Knees—stretch! Trunk—forward—bend! Raise!
- 4 Head—backward—bend! Raise!

Second Period.

- 1 Bow and Arrow Play. See Imaginary Plays, page 51, No. 8.
- 2 Marching. See Rhythmical Steps, page 22, Lesson 10.
- 3 Arms—forward—bend! Sideward—fling! Bend! Position!

LESSON XI.

First Period.

- 1 Attention! Left foot—backward—place! Replace! Right foot—backward—place! Replace! Feet—sideward—place, and hips—firm! (The hands are placed on the hips on count two.) Arms—down, and feet together—place!
- 2 Feet—close! Open! Heels—raise! Heels—sink!

- 3 Arms—upward—bend! Arms—sideward—stretch! Bend! Stretch! Bend!
Forward—stretch! Arms—sink!
- 4 Hips—firm! Shoulders—backward—move! Forward—move! Head—
backward—bend! Raise! Position!

Second Period.

- 1 Bean Bags. See School Room Games, page 51, No. 4.
- 2 Wood Plays. See Imaginary Plays, page 52, Nos. 11 and 12.
- 3 Marching. See Rhythmical Steps, page 22, Lessons 7 and 10.
- 4 Arms—sideward and upward—raise! Sideward and downward—sink!

LESSON XII.

First Period.

- 1 Attention! Left foot—backward—place! Feet—change! Alternate—
toes—raise! Halt!
- 2 Arms—forward—raise! Sink! Arms—sideward—raise! Sink! Arms
—upward—bend! Sideward—stretch! Fingers—bend and stretch!
Halt! Arms—sink!
- 3 Hips—firm! Head—to left—twist! Forward—twist! To right—twist!
Forward—twist! Position!
- 4 Arms—forward and upward—raise! Sideward and downward—sink!

Second Period.

- 1 Marching. See Rhythmical Steps, page 22, Lesson 8.
- 2 Bean Bags. See School Room Games, page 51, No. 5.
- 3 Attention! Arms—sideward—stretch! Arms—downward—stretch! Bend!
Stretch! Bend! Stretch, etc.
- 4 Head—backward—bend! Raise!

LESSON XIII.

First Period.

- 1 Attention! Left foot—forward—place, and hips—firm! Position! Right
foot—forward—place, and hips—firm! Position! Feet—close! Open!
- 2 Arms—forward—bend! Sideward—fling! Bend! Fling! Position!
Arms—sideward—stretch! Downward—stretch!
- 3 Hips—firm! Heels—raise! Knees—bend! Knees—stretch! Heels—
sink! Position!
- 4 Head—backward—bend! Raise!

Second Period.

- 1 Bean Bags. See School Room Games, page 51, No. 6 (a).
- 2 Marching. See Rhythmical Steps, page —, Lessons 9 and 10.
- 3 Wood Play: Saw Wood; Splitting Wood. See Imaginary Plays, page 52,
Nos. 11 and 12.
- 4 Hips—firm! Shoulders—backward—move! Forward—move! Position!

LESSON XIV.

Review Lesson XII.

LESSON XV.

Review Lesson XIII.

GRADE III.

Before beginning the regular lesson give some of the preliminary exercises and commands which accustom the pupils to obey with precision and promptness the same commands when given at any time, and enables the teacher to get results without waste of time.

See Rising Exercises and Routine for Beginning and Closing the Lesson, page 49.

See Fundamental Standing Position, Fig. 1, page 7.

The exercises are to be given by command.

Show each exercise, but do not neglect to give each its right name. Demonstrate before the class for from four to six lessons, then move about the room and let the class exercise by command only.

Give "Posture Drill" (page 8) at the beginning and at various times during the lesson.

If possible take all exercises out of doors or in the corridors. Use the class room as a last resort.

The rooms are to be aired while the class exercises.

Practise each lesson for three weeks.

LESSON I.

First Period.

- 1 Attention! In place—rest! Attention! Feet—close! Feet—open.
- 2 Head—backward—bend! Head—raise! Bend! Raise! (Always inhale during the backward bending of the head, and exhale when raise.)
- 3 Arms—upward—bend! Downward—stretch! Arms—forward—bend! Sideward—fling! Bend! Fling! Arms—sink! Arms—forward and upward—raise! (Inhale.) Arms—sideward and downward—sink! (Exhale.)

NOTE.—The last exercise should always be a breathing exercise.

Second Period.

- 1 Marching. See Rhythmical Steps, page 21, Lessons 1, 2 and 3.

LESSON II.

First Period.

- 1 Attention! Feet—sideward—place! Feet—together—place! (Children count one! two!)
- 2 Hips—firm! Trunk—forward—bend! Trunk—raise! Position! (Slow time.)
- 3 Arms—sideward—stretch! Bend! Stretch! Bend! Downward—stretch!
- 4 Hips—firm! Shoulders—backward—move! (Always inhale.) Forward—move! (Always exhale.) Position!

Second Period.

- 1 Marching. See Rhythmical Steps, page 21, Lessons 3 and 5.
- 3 Climb Rope Play. See Imaginary Plays, page 51, No. 7.

LESSON III.

First Period.

- 1 Attention! Left foot—forward—place! Feet—change! Position! Left foot—backward—place! Feet—change! Position! (Children count one! two!)

NOTE.—Be sure to distinguish the difference between the forward and backward placing. The weight should be evenly distributed over both feet.

- 2 Head—to left—twist! Forward—twist! To right—twist! Forward—twist! Arms—forward—stretch! Bend! Stretch! Bend! Stretch! Downward—stretch! Bend! Stretch!
- 3 Hips—firm! Trunk—forward—bend! Raise! Position! Feet—sideward—place, and hips—firm! Heels—raise! Sink! Feet—together—place.
- 4 Arms—forward, upward—raise! Sideward and downward—sink!

Second Period.

- 1 Marching. See Rhythmical Steps, page 22, Lessons 7 and 10.
- 2 Bean Bags. See School Room Games, page 50, Nos. 1, 2 and 3.
- 3 Arms—forward—bend! Sideward—fling! (Inhale.) Bend! (Exhale.) Position!

LESSON IV.

First Period.

- 1 Attention! Left—face! one! two! Right—face! one! two!
- 2 Hips—firm! Trunk—forward—bend! Trunk—raise! Head—to left—twist! Forward—twist! To right—twist! Forward—twist! Position!
- 3 Arms—sideward—stretch! Bend! Stretch! Downward—stretch! Bend! Stretch! Arms—sideward and downward—stretch! Bend! Stretch! Bend! Stretch! Position!
- 4 Head—backward—bend! Head—raise!

Second Period.

- 1 Marching. See Rhythmical Steps, page 21, Lessons 4 and 6.
- 2 Bow and Arrow Play. See Imaginary Plays, page 51, No. 8.

LESSON V.

First Period.

- 1 Attention! Left—face! Left—face! Right—face! Left—face! Right—face! Right—face! (Children count one! two!) Alternate toes—raise! 1, 2, 3, 4. Halt! Feet—close! Feet—open!
- 2 Feet—sideward—place, and hips—firm! Trunk—forward—bend! Raise! Position!
- 3 Arms—forward—stretch! Bend! Stretch! Downward—stretch! Bend! Stretch! Arms—forward and downward—stretch! Bend! Stretch! Bend! Stretch! Arms—forward—bend! Sideward—fling! Position!
- 4 Hips—firm, and Feet—close! Heels—raise! Heels—sink! Position! (Feet—open and hands—down!)
- 5 Shoulder—circling—one! two! three! (Breathing exercise.)

Second Period.

- 1 Marching. See Rhythmical Steps, page 21. Combine Lessons 6 and 7, alternating eight counts each.
- 2 Bean Bags. See School Room Games, page 51, No. 4.
- 3 See Imaginary Plays, page 51, No. 3.
- 4 Head—backward—bend! Raise!

LESSON VI.

First Period.

- 1 Attention! Left—about—face! one! two! Right—about—face! one! two!
- 2 Hips—firm! Trunk—forward—bend! Trunk—raise! Head—backward—bend! Head—raise! Position!
- 3 Feet—sideward—place, and hips—firm! Trunk—backward—bend! Trunk—raise! Position!

- 4 Arms-upward—stretch! Bend! Stretch! Downward—stretch! Bend! Stretch! Arms-upward and downward—stretch! Bend! Stretch! Bend! Stretch! Arms-forward and sideward—stretch! Bend! Stretch! Bend! Stretch! Arms—sink!
- 5 Arms-sideward, and heels—raise! (Inhale.) Arms and heels—sink! (Exhale.)

Second Period.

- 1 Marching. See Rhythmical Steps, page 22, Lessons 8 and 9.
- 2 Snow Plays. See Imaginary Plays, page 51, Nos. 3 and 4.
- 3 Hips—firm! Trunk-backward—bend! (Inhale.) Trunk—raise! (Exhale.)

LESSON VII.

First Period.

- 1 Attention! Left—face! Left—about—face! Right—face! Right—about—face! (Children count.) Left foot—forward, and replace, and backward, and replace—place! (Children count one! two! three! four!) Right foot the same.
- 2 Arms-sideward—raise! Fingers—bend, and—stretch! Position! Hips—firm! Trunk—to left—bend! Raise! To right—bend! Raise!
- 3 Feet-sideward—place, and hips—firm! Trunk-forward—bend! Trunk—raise! Position! Arms-sideward and upward—stretch! Bend! Stretch! Bend! Stretch!
- 4 Arms-forward and upward—raise! (Inhale.) Sideward and downward—sink! (Exhale.)

Second Period.

- 1 Marching. See Class Room Tactics, page 18, Lessons 1 and 2.
- 2 Throw Lasso. See Imaginary Plays, page 51, No. 9.
- 3 Shoulder circling one! two! three!

LESSON VIII.

First Period.

- 1 Attention! Left—face! Half-left—face! Half-left—face! Left—about—face! Right—face! Half-right—face! Right—about—face! Half-right—face!
- 2 Feet-sideward—place, and hips—firm! Trunk-forward—bend! Trunk—raise! Position!
- 3 Arms-sideward—raise! Arm rotation—one! two! Arms—sink! Arms—half forward—bend! Position!
- 4 Hips—firm! and feet—close! Heels—raise! Heels—sink! Position! Hips—firm! Trunk—to left—bend! Raise! To right—bend! Raise! Position!
- 5 Arms-sideward and heels—raise! Sink!

Second Period.

- 1 Bean Bags. See School Room Games, page 51, No. 6 (a).
- 2 Repeat the marching lessons in Lessons IV and VII.

LESSON IX.

First Period.

- 1 Attention! One step forward—march! (left! right!) Left—face! One step to left—march! Right—face! Feet-sideward—place, and hips—firm! Feet—together—place! Position!
- 2 Hips—firm! Trunk-backward—bend! Raise! Forward—bend! Raise! Position!
- 3 Arms-forward and upward—fling! Forward and downward—sink! Arms-sideward, upward and downward—stretch! Bend! Stretch! etc.
- 4 Hips—firm, and feet close! Heels—raise! Sink! Position!
- 5 Arms-sideward—raise! Arms-circling—one! two! three! Arms—sink!

Second Period.

- 1 Marching. See Rhythmical Steps, page 21. Combine Lessons 6 and 7. alternating eight counts each.
- 2 Saw Wood Play. See Imaginary Plays, page 52, No. 11.
- 3 Head-backward—bend! Head—raise!

LESSON X.

First Period.

- 1 Attention! Three steps—forward—march! Right—face! Three steps to the right—march! Left—face! Left foot—forward, and replace, side-ward and replace—place! (Children count!) Right foot the same.
- 2 Arms—forward—raise! Sideward—stretch! Upward—raise! Hips—Firm! Position! Arms—forward, upward and downward—stretch! Bend! Stretch! Bend! Stretch! etc.
- 3 Feet—sideward—place, and hips—firm! Trunk—forward—bend! .Raise! Position!
- 4 Arms—sideward and heels—raise! Sink!

Second Period.

- 1 Marching. See Rhythmical Steps, page 22, Lessons 8 and 9.
- 2 Bean Bags. See School Room Games, page 51, No. 7.
- 3 Attention! Hips—firm! Heels—raise! Feet—sideward, and together—place, with a jump—one! two! one! two. (Stride—jump!)
- 4 Head-backward—bend! Raise! Position!

LESSON XI.

First Period.

- 1 Attention! Two steps—forward and two steps backward—march! Left—face! Right—face!
- 2 Arms—forward and upward—fling! Forward and downward—sink! Arms—sideward—stretch! Bend! Stretch! Upward—raise! Forward—sink! Downward—stretch! Bend! Stretch!
- 3 Hips—firm! Trunk—forward—bend! Raise! Position! Feet—sideward—place, and hips—firm! Trunk forward—bend! Raise! Position!
- 4 Arms—sideward—stretch! Arm—rotation! one! two!
- 5 Arms—sideward—raise, and feet—close! Heels—raise! Heels—sink! Position! (Inhale and exhale.)

Second Period.

- 1 Marching. General marching review. Master all marching lessons taken thus far.
- 2 Bean Bags. See School Room Games, page 51, No. 5.
- 3 Swimming. See Imaginary Plays, page 52, No. 14.
- 4 Arms—forward—bend! Sideward—fling! (Inhale.) Bend! (Exhale.) Position.

LESSON XII.

First Period.

- 1 Attention! Dress—right! Front! (See page 20.) Forward—dress! Position! Feet—sideward—place, and hips—firm! Arms—down, and feet—together—place!
- 2 Head-backward—bend! Head—raise! Head—to left—twist! Forward—twist! To right—twist! Forward—twist!
- 3 Hips—firm! Heels—raise! Knees—bend! Knees—stretch! Heels—sink!
- 4 Left leg—sideward—raise! Sink! Right leg—sideward—raise! Sink! Position!
- 5 Hips—firm! Shoulders—backward—move! Forward—move! Position!

Second Period.

- 1 Rowing. Sit on the desk with feet in the chair and the upper arms and elbows close to the body, hands by the chest; bend the trunk forward with the chest well forward and the head well back, and stretch the arms forward; raise the trunk and bend the arms to the chest.
- 2 Mark—time—mark! Class—halt! one! two! Practice ordinary marching from Mark—time—mark! and get each individual to halt on the command, Class—halt! See Class Room Tactics, page 18, Lesson 1.

LESSON XIII.

First Period.

- 1 Attention! Feet—close! Feet—open! Feet—sideward—place! Together—place!
- 2 Hips—firm! Trunk—forward—bend! Raise! Head—backward—bend! Raise! Position!
- 3 Arms—upward—stretch! Bend! Stretch! Downward—stretch! Bend! Stretch! Left arm—forward and upward—fling! Arms—change! Position!
- 4 Feet—close! Trunk—to left—bend! Raise! To right—bend! Raise! Position!
- 5 Arms—sideward and heels—raise! Sink!

Second Period.

- 1 Bow and Arrow Play. See Imaginary Plays, page 51, No. 8.
- 2 Throw the Lasso Play. See Imaginary Plays, page 51, No. 9.
- 3 Prepare to jump—one! two! three—four! five! six! (Heels raise on one, knees bend on two, jump up in the air and land with bent knees on three and four, knees stretch on five, and heels sink on six.)

LESSON XIV.

- 1 Review Lessons XII and XIII.

LESSON XV.

- 1 General review.

GRADE IV.

Before beginning the regular lesson it will be found necessary to spend some time in the review of the preliminary exercises and commands used most frequently in every-day work. *See Rising Exercises and Routine for Beginning and Closing the Lesson, on pages 49 and 50.*

See Fundamental Standing Position, Fig. 1, page 7.

The exercises are to be given by command.

Arrange pupils according to sex and size.

Frequently call attention to correct sitting, standing and walking.

Show each exercise but do not neglect to give each its right name. Demonstrate before the class for from four to six lessons, then move about the room and let the class exercise by command only.

Give the "Posture Drill" (page 8) at the beginning of the lesson and at various times during the lesson.

If possible take all exercises out of doors or in the corridors. Use the class room as a last resort. Jumping and marching exercises should be taken outside the class room.

The rooms are to be aired while the class exercises.

Practice each exercise six, eight or ten times.

Practice each lesson for three weeks.

LESSON I.

- 1 Attention! Right—face! Left—face! Left—face! Dress—left! Front! Right—face! Forward—dress!
- 2 Hips—firm! Trunk—forward—bend! Raise! Position!
- 3 Arms—forward—bend! Sideward—fling! Bend! Fling! Arms—sink!
- 4 Hands on desk—place! Left knee—upward—bend! Downward—place! Right knee—upward—bend! Downward—place! Position!
- 5 Arms—upward—bend! Left arm—upward—stretch! Left arm—bend, and right arm—upward—stretch! Arms—change! (In one count. Arms come to bend position each time.)
- 6 Feet—sideward—place, and hips—firm! Trunk to left—twist! Forward—twist! To right—twist! Forward—twist! Position!
- 7 Heels—raise! Quick time in place—march! Class—halt! one! two! three! four! Heels—sink!
- 8 Throw the Lasso Play. See Imaginary Plays, page 51, No. 9.
- 9 Arms—sideward, and heels—raise! (Inhale.) Sink. (Exhale.)

LESSON II.

- 1 Attention! Left foot—forward—place! Feet—change—one! two! Foot—replace!
 - 2 Head—to left—bend! Head—raise! To right—bend! Raise! Head—backward—bend! Raise!
 - 3 Arms—sideward, and downward—stretch! Bend! Stretch! Bend! Stretch! etc.
 - 4 Feet—sideward—place, and hips—firm! Heels—raise! Sink! Feet—together—place!
 - 5 Neck—firm! Left hip, and right neck—firm! Change! Position!
 - 6 Arm—sideward—raise! Trunk—forward—bend! Raise! Arms—sink!
 - 7 Hips—firm! Heels—raise! Stride—jump—one! two! one! two! (The same as "Feet—sideward, and together—place with a jump.") Class—halt! one! two! three! four! Position!
 - 8 Marching: March forward and halt. See Class Room Tactics, page 19, Lesson 2.
 - 9 Arms—forward and upward—raise! Sideward and downward—sink!
- NOTE.—The last exercise should always be a breathing exercise.

LESSON III.

- 1 Attention! Left foot—outward—place! Replace! Right foot—outward—place! Replace!

- 2 Feet—sideward—place, and hips—firm! Trunk—backward—bend! Raise! Position!
- 3 Arms—sideward and upward—stretch! Bend! Stretch! etc. Downward—stretch! Bend! Stretch! etc.
- 4 Review marching lesson of Lesson II, Grade IV, and see Rhythmical Steps, page —, Lesson 9.
- 5 Left arm—sideward, and right arm—upward—stretch! Bend! Stretch! Arms—change! One! two! Downward—stretch! Bend! Stretch!
- 6 Feet—close, and hips—firm! Trunk—to left—twist! Forward—twist! To right—twist! Forward—twist! Position!
- 7 Heels—raise! Stride—jump! one! two! Class—halt! one! two! three! four! Heels—sink!
- 8 Hips—firm! Shoulders—backward—move! Forward—move! Position!

LESSON IV.

- 1 Attention! Left about—face! Right about—face!
- 2 Hips—firm! Trunk—forward—bend! Trunk—backward—bend! Raise! Position!
- 3 Arms—forward—stretch! Bend! Stretch! Arms—downward—stretch! Bend! Stretch!
- 4 Hips—firm! Left knee—upward—bend! Downward—place! Right knee—upward—bend! Downward—place! Position!
- 5 Arms—sideward—stretch! Bend! Stretch! Hands—turn! Left arm—upward—bend! Arms—change! (The same as “Alternate arms stretching sideward,” with the palms up.)
- 6 Left hip, and right neck—firm! Trunk—to left—bend! Raise! To right—bend! Raise! Position!
- 7 Marching. March forward and backward: See Class Room Tactics, page 19, Lesson 3.
- Splitting Wood. See Imaginary Plays, page 52, No. 12.
- 8 Arms—forward—bend! Sideward—fling! (Inhale.) Bend! (Exhale.)

LESSON V.

- 1 Attention! Half left—face! Half right—face!
- 2 Head—to left—twist! Head—backward—bend! (Toward right shoulder.) Head—raise! Head—forward, and to right—twist! Backward—bend! Raise! Forward—twist!
- 3 Arms—forward and sideward—stretch! Bend! Stretch! etc. Downward—stretch! Bend! Stretch!
- 4 Hands on desks—place! Left leg—forward—raise! Sink! Right leg—forward—raise! Sink! Position!
- 5 Hips—firm, and feet—sideward—place! Trunk—forward—bend! Head—rotation! one! two! three! four!
- NOTE.—Same as head to left—forward—right—forward—twist!
- 6 Neck—firm! Trunk—backward—bend! Raise! Position!
- 7 In place—jump! one! two! three—four! five! six! See page 17, No. 11.
- 8 Arms—sideward—raise! Hands—turn! Arms—upward—raise! (Inhale.) Sideward—sink! (Exhale.) Position!

LESSON VI.

- 1 Attention! Alternate toes—raise! one! two! three! four! Class—halt! one! two!
- 2 Arms—sideward—raise! Trunk—forward—bend! Raise! Arms—sink!
- 3 Arms—forward, sideward, and upward—stretch! Bend! Stretch! Bend! Stretch! etc.
- 4 Neck—firm! Heels—raise! Knees—bend! Knees—stretch! Heels—sink! Position!
- 5 Arms—forward—bend! Sideward—fling! Position!

- 6 Golf Play. See Imaginary Plays, page 52, Lesson 13.
- 7 Marching. See Rhythmical Steps, page 22, Lesson 11 (a), (b), (c).
- 8 Heels—raise! Quick time in place—march! Class—halt! one! two! three! four! Heels—sink! Same as running in place.
- 9 Shoulder circling! one! two! three!

LESSON VII.

- 1 Attention! Left—face! Left about—face! Half left—face! Half left—face! (The same to the right!)
- 2 Head—to left—bend! Raise! To right—bend! Raise! To left—twist! Forward, and to right—twist! Forward—twist! Backward—bend! Raise!
- 3 Arms—forward—raise! Arms—sideward—fling! Forward—fling! Sideward—fling!
- 4 Hips—firm! Left knee—upward—bend! Downward—place! Right the same.
- 5 Arms—backward—stretch! Bend! stretch!
- 6 Feet—sideward—place, and neck—firm! Trunk—to left—bend! Raise! To right—bend! Raise! Position!
- 7 Left foot—forward—place! Heels—raise! In quick time—change—one! two! one! two! Class—halt! one! two! three! four!
- 8 Water Play: Swimming. See Imaginary Plays, page 52, No. 14.
- 9 Marching: Change Step. See Rhythmical Steps, page 22, Lesson 12 (a), (b), (c), (d).
- 10 Arms—sideward, and upward, and heels—raise! Sideward and downward, and heels—sink!

LESSON VIII.

- 1 Attention! Left—face! One step to left—march! Right—face! One step forward—march!
- Marching. March forward and backward. (See Lesson IV, No. 7.)
- 2 Arms—sideward—raise! Trunk—forward—bend! Trunk—raise! Arms—sink!
- 3 Arms—forward—fling! Sideward—stretch! Bend! Stretch! Neck—firm! Position!
- 4 Arms—sideward—raise, and feet—close! Heels—raise! Heels—sink! Position! Hips—firm! Left leg—forward—raise! Sink! (Right leg the same.) Position!
- 5 Left arm—upward, and right arm—sideward—stretch! Bend! Stretch! Change! one! two! Position!
- 6 Right arm—upward—stretch, and feet—close! Bend! Stretch! Trunk to left—bend! Raise! Arms—change! one! two! Trunk to right—bend! Raise! Position!
- 7 Sit on desks—place! (Feet under seat.) Hips—firm! Trunk—to left—twist! Forward, and to right—twist! Forward—twist! Position!
- 8 Bow and Arrow Play. See Imaginary Plays, page 52, No. 8.
- 9 Arms—forward—bend! Sideward—fling! Bend! Fling! Sink!

LESSON IX.

- 1 Attention! Left foot—forward—and replace and backward and replace—place! (Four counts.) (Right foot the same.)
- 2 Arms—sideward—raise! Head—rotation—one! two! three! four! Head—backward—bend! Head—raise! Arms—sink!
- 3 Arms—upward—bend! Left arm—sideward—stretch! Arms—change! 1-2. Position!
- 4 Marching: Change step. See Rhythmical Steps, page 22, Lessons 12 (complete) and 13 (a) and (b).
- 5 Neck—firm! Trunk—forward—bend! Raise! Backward—bend! Raise! Position!

- 6 Arms—sideward—raise! Trunk—to left—bend! Trunk—raise! To right—bend! Raise! Position!
- 7 Heels—raise! Stride—jump—one! two! one! two! Class—halt!
- 8 Shoulder—circling—one! two! three! (Breathing exercise.)

LESSON X.

- 1 Attention! Number off by twos! No. Ones—one step forward—march! No. Ones—one step backward, and No. Twos—one step forward—march! No. Twos—one step backward—march! (Alternate rows are ones and twos.)
Marching: March forward and backward: Slow march: Change from Normal to slow march. See Class Room Tactics, page 19, Lessons 3 and 4.
- 2 Arms—sideward—stretch, and feet—sideward—place! Trunk—forward—bend! Trunk—raise! Arms—downward—stretch, and feet—together—place! Head—to left—twist! Backward—bend! Raise! Forward and to right—twist! Backward—bend! Raise! Forward—twist! Position!
- 3 Arms—upward, backward, and downward—stretch!
- 4 Left foot—forward—place, and hips—firm! Heels—raise! Sink! Feet—change, etc. Hands on desk—place! Left knee—upward—bend! Knee—forward—stretch! Bend! Knees—changed! one! two! etc.
- 5 Arms—half forward—bend! Arm rotation—one! two! Position! Arms—forward—bend! Trunk—forward—bend! Arms—sideward—fling! Bend! Fling! Trunk—raise! Position!
- 6 Water Play. See Imaginary Plays, page 52, No. 14.
- 7 Left foot—forward—place! Heels—raise! In quick time—feet—change! one! two! one! two! etc. In place—jump! See page 17, No. 11.
- 8 Arms—upward—bend! With palms up—arms—slowly sideward—stretch! (Inhale.) Arms—bend! (Exhale.) Position!

LESSON XI.

- 1 Attention! Two steps—forward, and two steps—backward—march! Half—right—face! Half—left—face!
- 2 Feet—sideward—place, and neck—firm! Trunk—backward—bend! Raise! Forward—bend! Raise! Position!
- 3 Arms—upward—bend! Left arm—forward—stretch! Arms—change! Position!
- 4 Marching: Double Change Step. See Rhythmical Steps, page 22, Lesson 13 (c).
Arms—sideward, and heels—raise! Knees—bend! Stretch! Arms and heels—sink!
- 5 Feet—sideward—place, and neck—firm! Trunk—forward—bend! Head—rotation! etc.
- 6 Arms—forward—bend! Trunk—backward—bend! Arms—sideward—fling! Bend! Fling! Trunk—raise! Position!
Bow and Arrow Play. See Imaginary Plays, page 51, No. 8.
Throw the Lasso Play. See Imaginary Plays, page 51, No. 9.
- 7 In place—jump! etc. Heels—raise! Stride—jump! etc.
- 8 Arms—forward—bend! Heels—raise, and arms—sideward—fling! Arms—bend and heels—sink! Position!

LESSON XII.

- 1 Attention! Three steps—forward and three steps—backward—march! Left—face! Left—about—face! Right—face! Right—about—face!
- 2 Feet—sideward—place, and hips—firm! Trunk—backward—bend! Forward—bend! Raise! Position!
- 3 Arms—upward—bend! Left arm—upward—stretch! Arms—change! Both arms—backward—stretch! Position!

- 4 Hands-on desks—place! Left knee—upward—bend! Forward—stretch! Bend! Change! one! two! etc.
- 5 Arms—half forward—bend! Arm rotation—one! two! Position!
- 6 Sit on desks—place! Trunk—to left—twist! Forward and to right—twist, etc.
- 7 General review of all marching exercises. Be sure they are well mastered.
- 8 Arms—forward—raise! Sideward—fling! (Inhale.) Forward—fling! (Exhale.) Position!

LESSON XIII.

- 1 Attention! Number off by twos! No. Ones—one step—forward—march! No. Ones and Twos—change—march! No. Twos—one step—backward—march!
- 2 Left foot—forward—place, and hips—firm! Trunk—backward—bend! Raise! Feet—change! etc.
- 3 Arms—sideward—fling! Forward—stretch! Bend! Stretch! Upward—fling! Sideward and downward—sink!
- 4 Feet—sideward—place, and arms—sideward—stretch! Heels—raise! Knees—bend! Knees—stretch! Heels—sink! Position! (In one count with jump.)
- 5 Neck—firm! Trunk—forward—bend! Raise! Position!
- 6 Right arm—upward—stretch! Trunk—to left—bend! Raise! Arms—change! etc.
- 7 Marching: Galop step. See Rhythmical Steps, page 22, Lesson 14 (complete).
- 8 Arms—forward and upward—raise! Sideward and downward—sink!

LESSON XIV.

- 1 March Lessons: Change step; Double Change step; Galop step; and Polka step. See Rhythmical Steps, page 23, Lesson 15.

LESSON XV.

- 1 General Review.

GRADE V.

Before beginning the regular lesson it will be found necessary to spend some time in the review of the preliminary exercises and commands used most frequently in the everyday work. See *Rising Exercises and Routine for Beginning and Closing the Lesson*, on pages 49 and 50.

See *Fundamental Standing Position*, Fig. 1, page 7.

The exercises are to be given by command.

Arrange pupils according to sex and size.

Frequently call attention to correct sitting, standing, and walking.

Show each exercise, but do not neglect to give each its right name.

Demonstrate before the class for from four to six lessons, then move about the room and let the class exercise by command only.

Give the "Posture Drill" (page 8) at the beginning of each lesson and at various times during the lesson.

If possible take all exercises out of doors, or in the corridors. Use the class room as a last resort. Jumping and marching exercises should be taken outside the class room.

The rooms are to be aired while the class exercises.

Practice each exercise six, eight or ten times.

Practice each lesson for three weeks.

LESSON I.

- 1 Attention! Left—face! Right—face!
 - 2 Head—backward—bend! Upward—raise! Head—to left—twist! Forward—twist! To right—twist! Forward—twist!
 - 3 Arms—sideward and downward—stretch! Bend! Stretch! etc. Arms—upward and downward—stretch! Bend! Stretch! etc.
 - 4 Hips—firm, and feet—sideward—place! Heels—raise! Knees—bend! Knee—stretch! Heels—sink! Hands—down, and feet—together—place! one! two!
 - 5 Neck—firm! Left hip, and right neck—firm! Change! Position! Arms—upward—bend! With palms up—alternate arms—sideward—stretch! Position!
 - 6 Wood Play. See *Imaginary Plays*, page 52, Nos. 11 and 12.
 - 7 Marching: March forward and halt. See *Class Room Tactics*, page 19, Lesson 2 (a).
March backward and halt. See *Class Room Tactics*, page 19, Lesson 2 (b).
 - 8 Arms—sideward and upward—raise! Sideward and downward—sink.
- NOTE.—The last exercise should always be a breathing exercise.

LESSON II.

- 1 Attention! Left foot—forward—place! Feet—change! one! two! Position! Left—face! Half left—face! Half left—face! Right—face! Half right—face! Right—face! Half left—face!
 - 2 Hips—firm! Trunk—backward—bend! Raise! Forward—bend! Raise! Head—to left—twist! Backward—bend! Raise! Forward and to right—twist! Backward—bend! Raise! Forward—twist! Position!
 - 3 Arms—forward—bend! Sideward—fling! Forward—fling! Position!
 - 4 Left leg—forward—raise! Sink! Right leg—forward—raise! Sink!
- NOTE.—Toes should be pointed and well stretched.
- 5 Feet—sideward—place, and hips—firm! Trunk—forward—bend! Head rotation—one! two! three! four! (NOTE.—Same as head—to left, forward, right, forward—twist!) Trunk—raise! Position! Left arm—sideward, and right arm—upward—stretch! Arms—change! one! two! Position!
 - 6 Left hip, and right neck—firm! Trunk—to left—bend! Raise! Arms—change! To right—bend! Raise! Position!

- 7 In place—jump! one! two! three! four! five! six! (See page 17, No. 11.) Left foot—forward—place! Heels—raise! In quick time—feet—change! one! two! one! two! Class—halt! one! two! three! four! Position!
- 8 Marching: March forward and backward. See Class Room Tactics, page 19, Lesson 3.
- 9 Hips—firm! Shoulders—backward—move! Forward—move!

LESSON III.

- 1 Attention! Left foot—outward—place! Feet—change! one! two! Position!
- 2 Feet—sideward—place, and hips—firm! Trunk—backward—bend! Trunk—forward—bend! Raise! Position!
- 3 Climb Rope Play. See Imaginary Plays, page 51, No. 7.
- 4 Arms—forward, and heels—raise! Knees—bend! Knees—stretch! Arms, and heels—sink!
- 5 Arms—sideward and backward—stretch! Bend! Stretch! etc. Downward—stretch! Bend! Stretch! etc.
- 6 Left foot—outward—place, and hips—firm! Trunk—to left—twist! Forward—twist! Feet—change! 1-2. Trunk—to right—twist! etc.
- 7 Marching. Follow step. See Rhythmical Steps, page 22, Lesson 11 (complete).
Galop step forward. See Rhythmical Steps, page 22, Lesson 14 (complete).
- 8 Arms—forward—bend! Sideward—fling, and heels—raise! (Inhale.) Arms—bend, and heels—sink! (Exhale.)

LESSON IV.

- 1 Attention! Two steps—forward—march! (Left, right, left.) Left—face! Two steps—to left—march! Right—about—face! Half—right—face! Half—right—face! Left—about—face!
- 2 Head—to left—bend! Raise! To right—bend! Raise! Head—backward—bend! Raise!
- 3 Arms—forward and upward—stretch! Downward—stretch!
- 4 Feet—sideward—place, and neck—firm! Heels—raise! Knees—bend! Stretch! Sink! Position!
- 5 Arms—forward and upward—fling! Neck—firm! Position!
- 6 Wood Play. See Imaginary Plays, page 52, No. 12.
- 7 Heels—raise! Quick time—in place—march! The same as running in place.
- 8 Marching: Follow step. See Rhythmical Steps, page 22, Lesson 11 (complete).
- 9 Arms—sideward—raise! Hands—turn! Arms and heels—raise! (Inhale.) Arms—sideward, and heels—sink! (Exhale.) Position!

LESSON V.

- 1 Attention! Alternate heels and toes—raise! one! two! three four!
- 2 Feet—sideward—place, and neck—firm! Trunk—backward—bend! Raise! Position!
- 3 Throw the Lasso Play. See Imaginary Plays, page 51, No. 9.
- 4 Hips—firm! Left knee—upward—bend! Forward—stretch! Bend! Knees—change! one! two! Right knee—forward—stretch! Position!
- 5 Arms—forward—bend! Trunk—forward—bend! Arms—sideward—fling! Bend! Fling! Trunk—raise! Position!
- 6 Right arm—upward—stretch, and feet—close! Trunk—to left—bend! Raise! Arms—change! Trunk—to right—bend! Raise! Position!
- 7 Heels—raise! Stride—jump! one! two! one! two! See page 18, No. 16.
- 8 Bean Bags. See School Room Games, page 51, Nos. 5 and 6 (a).
- 9 Arms—sideward and upward, and heels—raise! Sideward and downward, and heels—sink!

LESSON VI.

- 1 Attention! Marching: March forward and backward. See Class Room Tactics, page 19, Lesson 3.
- 2 Head—to left—twist! To left—bend! (Toward pupils' back.) Head—raise! Forward, and to right—twist! To right—bend! Raise! Forward—twist! Arms—sideward—raise! Trunk—backward—bend! Trunk forward—bend! Raise! Position!
- 3 Arms—sideward, forward, upward, and downward—stretch!
- 4 Marching: Change step. See Rhythmical Steps, page 22, Lesson 12 (complete).
- 5 Arms—half forward—bend! Arm—rotation—one! two! Position!
- 6 Arms—upward—stretch, and feet—sideward—place! Trunk backward—bend! Trunk—raise! Arms—downward—stretch, and feet—together—place!
- 7 In place—jump! one! two! three!—four! five! six! See page 17, No. 11.
- 8 Shoulder—circling—one! two! three!

LESSON VII.

- 1 Attention! Half left—face! Right—face! Half right—face! Left—about—face! Right—face!
- 2 Arms—sideward—raise! Trunk—forward—bend! Raise! etc. Position!
- 3 Arms—sideward, backward, and downward—stretch!
- 4 Left foot—outward—place! Heels—raise! Sink! Feet—change! 1-2, etc.
- 5 Feet—sideward—place, and neck—firm! Trunk—forward—bend! Raise! Position!
- 6 Sit on desk—place! Hips—firm! Trunk—to left—twist! Forward and to right—twist! Forward—twist! Position! See Starting Positions, page 12, No. 10.
- 7 Marching: Polka step. See Rhythmical Steps, page 23, Lesson 15 (complete).
- 8 Arms—upward—bend! With palms up—arms slowly sideward—stretch! (Inhale.) Arms—bend! (Exhale.) Position!

LESSON VIII.

- 1 Attention! Left foot—forward—place, and arms—forward—raise! Arms and feet—change! two! Position!
- 2 Arms—sideward—raise! Trunk—backward—bend! Raise! Position!
- 3 Left arm—sideward—stretch! Bend! Stretch! Arms—change! one! two! Both arms—upward and downward—stretch! Bend! Stretch! etc.
- 4 Hips—firm! Left knee—upward—bend! Forward—stretch! Bend! Knees—change! one! two! etc.
- 5 Arms—sideward—raise! Arms—swimming movements—one! two! and three! See Imaginary Plays, page 52, No. 14.
- 6 Play Ball: Pitch and bat ball with left and right hand. See page 52, No. 13.
- 7 From place—forward—jump! one! two! three—four! five! six!
- 8 Form in a double circle! Boy on the left and girl on the right. Partners face forward, join inside hands, outside hand on the hip. Polka step forward. Begin with outside foot and alternating feet. Four steps forward with each foot. Then take heel and toe polka, bending backward, placing heel forward on the floor on one, and bending forward with toe touching floor in the rear on two. Polka forward one! two! three! four! and alternate. Take it four times left and four times right, and repeat all. For "Heel and Toe" polka, see Rhythmical Steps, page 23, Lesson 19 (b). Take in single file if it is impossible to work in couples.
- 9 Arms—sideward—raise! Arms—circling—one! two! three!

LESSON IX.

- 1 Attention! Two steps—backward—march! Right—about—face! Two steps—backward—march! Left—about—face!
- 2 Arms—sideward—raise, and feet—close! Trunk—backward—bend! Raise! Position!
- 3 Arms—forward, backward, upward and downward—stretch!
- 4 Hips—firm! Left leg—backward—raise! Sink! Right leg—raise! Sink! Position!
- 5 Arms—sideward—stretch, and feet—sideward—place! Trunk—forward—bend! Head—rotation—one! two! three! four! Trunk—raise! Arms—downward—stretch, and feet—together—place!
- 6 Neck—firm, and feet—close! Trunk—to left—bend! Raise! To right—bend! Raise! Position!
- 7 Left foot—forward—place! Heels—raise! In quick time—change!
- 8 Bean Bags. See School Room Games, page 51, Nos. 6 (a) and 7.
- 9 Hips—firm! Shoulders—backward—move! Forward—move! Position!

LESSON X.

- 1 Left foot—sideward—place! Heels—raise! Sink! Feet—change! 1-2. Heels—raise! Sink! Repeat in series one! two! three! four! Position.
- 2 Neck—firm! Trunk—backward—bend! Raise! Position! Arms—sideways—raise, and left foot—forward—place! Trunk—backward—bend! Raise! Arms and feet—change! etc.
- 3 Climb Rope. See Imaginary Plays, page 51, No. 7.
- 4 Arms—forward and upward, and heels—raise! Forward and downward, and heels—sink!
- 5 Arms—sideward and backward—stretch! Position!
- 6 Left foot—outward—place, and hips—firm! Trunk—to left—twist! Forward—twist! Repeat four times. Feet—change! Trunk—to right—twist! Forward—twist! Repeat four times.
- 7 Marching: Galop step. See Rhythmical Steps, page 22, Lesson 14 (complete).
- 8 Arms—forward—raise! Sideward—fling! Forward—fling!

LESSON XI.

- 1 Attention! Marching. March forward and backward. See Class Room Tactics, page 19, Lesson 3.
- 2 Arms—sideward—raise! Head—to left—twist! Head—backward—bend! Raise! Forward and to right—twist! Backward—bend! Raise! Position!
- 3 Arms—backward, forward, upward, and downward—stretch!
- 4 Left foot—forward—place! Right heel—raise! Sink! Both heels—raise! Sink! Feet—change! 1-2. Left—heel—raise! Sink! Both heels—raise! Sink! Position!
- 5 Left arm—sideward, and right arm—upward—stretch! Arms—change! 1-2. Both arms—sideward and downward—stretch!
- 6 Wood Play: Splitting and sawing wood. See Imaginary Plays, page 52, Nos. 11 and 12.
- 7 Heels—raise! Quick time—in place—march! (Running in place.)
- 8 Polka, and Heel and Toe Polka. Repeat No. 8, Lesson VIII, Grade V.
- 9 Shoulder—circling—one! two! three!

LESSON XII.

- 1 Attention! Left—face, and one step—to left—march! one! two! three! four! Right—face, and one step—forward—march!
- 2 Hips—firm! Head—backward—bend! Head—circling! (Left, forward, right, backward, and reverse.) Head—raise! Position! Feet—sideward—place, and hips—firm! Trunk—backward—bend! Raise! Position!
- 3 Bow and Arrow Play. See Imaginary Plays, page 51, No. 8.

- 4 Hips—firm! Left leg—upward—bend! Leg—stretch! Bend! Change!
etc.
- 5 Arms—half forward—bend! Arm—rotation—one! two! Neck—firm!
Position!
- 6 Feet—sideward—place, and neck—firm! Trunk—to left—bend! Raise!
To right—bend! Raise! Position!
- 7 Heels—raise! Stride—jump! See page 18, No. 16.
- 8 Bean Bags. See Lesson IX, No. 8, Grade V.
- 9 Arms—upward—bend! With palms up, arms slowly sideward—stretch!
(Inhale.) Bend! (Exhale.) Position!

LESSON XIII.

- 1 Attention! Number off by twos! No. ones—one step forward, and
No. twos—one step—backward—march! Ones and twos—change—
march! one! two! three! (Alternate rows are numbers one and two.)
- 2 Left foot—forward—place, and neck—firm! Trunk—backward—bend!
Forward—bend! Raise! Position!
- 3 Arms—upward—bend! With palms up, alternate arms—sideward—stretch!
Position!
- 4 Left foot—forward—place, and hips—firm! Heels—raise! Knees—bend!
Knees—stretch! Heels—sink! Feet—change! etc.
- 5 Hips—firm! Left knee—upward—bend! Backward—stretch! Down-
ward—place! Position!
- 6 Feet—sideward—place, and arms—forward—bend! Trunk—forward—bend!
Arms—sideward—fling! Bend! Fling! Trunk—raise! Arms—sink,
and feet—together—place! one! two!
- 7 Sit on desk—place! Neck—firm! Trunk to left—twist! Forward, and
to right—twist! Forward—twist! Position! See page 12, No. 10.
- 8 Left (right)—face! Hands on desk and back of seat—place! Jump
over chairs to count! one! two! three! four! five! six!
- 9 Marching: Change Hop. See Rhythmical Steps, page 23, Lesson 16.
- 10 Arms—sideward, and heels—raise! Sink!

LESSON XIV.

- 1 Attention! Neck—firm! Heels—raise! Knees—bend! Stretch! Sink!
Position!
- 2 Arms—sideward—raise! Head—to left—twist! Head—backward—bend!
Raise! Forward and to right—twist! etc.
- 3 Arms—forward, backward, upward, and downward—stretch!
- 4 Left (right)—face! Hands on desk—place! Alternate leg swimming
movement—one! two! and three!
- 5 Trunk—forward—bend! Arms—swimming movement—one! two! and
three! Trunk—raise! Position! See Imaginary Plays, page 52,
No. 14.
- 6 Golf Play. See Imaginary Plays, page 52, No. 13.
- 7 Marching. Galop step and Polka step. See Rhythmical Steps, page
22, Lessons 14 and 15 (complete).

LESSON XV.

- 1 Attention! Two steps—forward and left face—march! (One! two!
three! four! five!) Two steps—to left, and right face—march! (One!
two! three! four! five! six!)
- 2 Neck—firm! Trunk—backward—bend! Raise! Position!
- 3 Arms—forward—bend! Left foot—forward—place, and arms—sideward—
fling! Arms—bend, and foot—replace! Arms—fling, and right foot—
forward—place! etc. In series of four counts.
- 4 Marching. Change Hop. See Lesson XIII, No. 9.
- 5 Arms—sideward—stretch, and feet—sideward—place! Trunk—forward—
bend! Arm—rotation—one! two! Trunk—raise! Position!
- 6 General review of marching lessons.

GRADE VI.

Before beginning the regular lesson it will be found necessary to spend some time in review of the preliminary exercises and commands used most frequently in the every day work. *See Rising Exercises and Routine for Beginning and Closing the Lesson, on pages 49 and 50.*

See Fundamental Standing Position, Fig. 1, page 7.

The exercises are to be given by command.

Arrange pupils according to sex and size.

Frequently call attention to correct sitting, standing and walking.

Show each exercise, but do not neglect to give each its right name. Demonstrate before the class for from four to six lessons, then move about the room and let the class exercise by command only.

Give the "Posture Drill" (page 8) at the beginning of each lesson and at various times during the lesson.

If possible take all exercises out of doors or in the corridors. Use the class room as a last resort. Jumping and marching exercises should be taken outside the class room.

The rooms are to be aired while the class exercises.

Practice each exercise six, eight, or ten times.

Practice each lesson for three weeks.

LESSON I.

- 1 Attention! Left—face! Right—face! Left—about—face! Right—about—face!
 - 2 Head—backward—bend! Head—raised! Trunk—forward—bend! Raise!
 - 3 Arms—sideward, upward, and downward—stretch! Bend! stretch! Bend! Stretch! etc.
 - 4 Heels—raise! Knees—bend! Knees—stretch! Heels—sink!
 - 5 Neck—firm! Hips—firm! Left—hip, and right—neck—firm! Change! 1-2. Position!
 - 6 Trunk—to left—bend! Raise! To right—bend! Raise!
 - 7 Marching: March forward and backward. See Class Room Tactics, page 19, Lesson 3.
 - 8 Arms—sideward and upward—raise! Sideward and downward—sink!
- NOTE.—The last exercise should always be a breathing exercise.

LESSON II.

- 1 Attention! Alternate toes—raise! 1-2-3-4. Halt! Feet—close! Open! Marching: Left (right) about—face! See Class Room Tactics, page 19, Lesson 5 (a).
 - 2 Head—to left—twist! Forward and to right—twist! Forward—twist! Backward—bend! Raise!
 - 3 Climb Rope Play. See Imaginary Plays, page 51, No. 7.
 - 4 Left knee—upward—bend! Knees—change! one! two! Position!
 - 5 Hips—firm! Trunk—forward—bend! Raise! Position! Arms—half forward—bend! Arms—rotate! one! (Now the arms shall be perpendicular upward from the elbow; this is called arms—half sideward—bend!) two! one! two! Position!
 - 6 Feet—sideward—place, and hips—firm! Trunk—backward—bend! Raise! Trunk—to left—twist! Forward and to right—twist! Forward—twist! Position! (Come to position with a light jump.)
 - 7 Heels—raise! Stride—jump! one! two! one! two! (The same as feet sideward and together place with a jump.) Class—halt! one! two! three! four! Heels—sink! In place—jump! one! two! three—four! five! six!
- NOTE.—Take these jumping exercises only in the basement playroom, corridors or out of doors. See page 17, Lesson 11.
- 8 Marching: Change step. See Rhythmical Steps, page 22, Lesson 12 (complete).

- 9 Arms-forward—bend! Sideward—fling! (Inhale.) Bend! (Exhale.) Position! Arms-sideward, and heels—raise! Sink!

LESSON III.

- 1 Attention! Arms-forward and upward, and heels—raise! Forward and downward, and heels—sink!
Marching: March forward and backward. Left (right) about—face! Left (right) about—halt! (The same as Left (right) about—face! but on three place right (left) foot to the left (right) and stand still.) See Class Room Tactics, page 19, Lessons 3 and 5 (complete).
- 2 Arms-sideward—raise. Trunk-backward—bend! Raise! Position! Head-to left—twist! Backward—bend! Raise! Forward and to right—twist! Backward—bend! Raise! Forward—twist! Position!
- 3 Arms-backward, upward, and downward—stretch! Arms-forward—fling! Upward—stretch! Sideward—sink! Downward—stretch!
- 4 Neck—firm! Heels—raise! Knees—bend! Stretch! Bend! Stretch! Heels—sink! Position!
- 5 Arms-half sideward—bend! Slowly upward—stretch! Neck—firm! Position!
- 6 Right arm-upward—stretch, and feet—close! Trunk-to left—bend! Raise! Arms—change! To right—bend! Raise! Position!
- 7 Wood Play: Splitting wood. See Imaginary Plays, page 52, No. 12. From place-forward—jump! one! two! three—four! five! six! See page 17, No. 13.
- 8 Marching. Change step sideward with turning about forward. The same with turning about backward. See Rhythmical Steps, page 22, Lesson 13 (a) and (b).
- 9 Arms-upward—bend! With palms up—arms—slowly sideward—stretch! (Inhale.) Arms—bend! (Exhale.) Position!

LESSON IV.

- 1 Attention! Half-right—face! Right—face! Left—about—face! Half-left—face! Dress—right! Front! Arms-forward, and heels—raise! Arms-upward—raise, and knees—bend! Arms-forward—sink, and knees—stretch! Arms and heels—sink!
- 2 Hips—firm! Head-backward—bend! Head-circling—left! Forward! right! backward! Reversed! Head—raise! Feet—sideward—place, and neck—firm! Trunk-backward—bend! Raise! Position!
- 3 Arms-upward—bend! Alternate arms-upward—stretch! Both arms-upward and downward—stretch! Bend! Stretch! etc.
- 4 Hips—firm! Left leg—backward—raise! Legs—change! 1-2, etc. Left knee-upward—bend! Forward—stretch! Bend! Change! 1-2, etc.
- 5 Arms-forward—bend! Trunk-forward—bend! Arms-sideward—fling! Bend! Fling! Trunk—raise! Neck—firm! Position! Arms-sideward—stretch, and feet—sideward—place! Trunk-forward—bend! Arms—rotation! Trunk—raise! Position!
- 6 Sit on desk—place! Hips—firm! Trunk-to left—twist! Forward and to right—twist! Forward—twist! Position! See page 12, No. 10.
- 7 Marching: Polka step. See Rhythmical Steps, page 23, Lesson 15 (complete).
- 8 Arms-sideward—stretch! Hands—turn! Arms and heels—raise! (Inhale.) Arms-sideward, and heels—sink! (Exhale.) Position.

LESSON V.

- 1 Attention! Left—face, and one step-to left—march! Right—face, and one step-forward—march!
- 2 Arms-sideward, and heels—raise! Alternate-head—rotation—one! two! one! two! Forward—twist! Position! Trunk-backward—bend! Raise!

- 3 Climb Rope Play. See Imaginary Plays, page 51, No. 7.
- 4 Left foot-forward—place, and neck—firm! Right-heel—raise! Sink!
Both heels—raise! Sink! Feet—change! Left heel—raise! etc.
- 5 Arms-half forward—bend! Arm-rotation! etc.
- 6 Feet-sideward—place, and neck—firm! Trunk-to left—bend, etc.
- 7 Left foot-forward—place! Heels—raise! In quick time—change—one!
two! one! two! Class—halt! one! two! three! four! Position!
- 8 Marching: Left (right) about—Face! (b) Left (right) about—Halt!
See Class Room Tactics, page 19, Lesson 5 (complete).
- 9 Arms-sideward—raise! Arms-circling—one! two! three! Arms—sink!

LESSON VI.

- 1 Attention! Number off by twos. Left—face! Number off by twos!
(Always begin at the right end of the line.) Right—face and two
steps-forward—march! Right-face, and two steps-to right—march!
Left—face.
- 2 Left foot-forward—place, and hips—firm! Trunk-backward—bend!
Raise! Feet—change! etc.
- 3 Bow and Arrow Plays. See Imaginary Plays, page 51, No. 8.
- 4 Hips—firm! Heels—raise! Knees-deep—bend! Knees—stretch! Heels
—sink! Position!
- 5 Arms-sideward—stretch! Trunk-forward—bend! Head—rotation! etc.
- 6 Left foot-outward—place, and hips—firm! Trunk-to left—twist! For-
ward—twist! Feet—change! 1-2. Trunk-to right—twist! etc.
- 7 Turning 90 deg. to left—in place—jump—one! two! three—four! five!
six! See page 17, No. 12.
- 8 Marching. Change Hop. See Rhythmical Steps, page 22, Lessons 9
and 16.
- 9 Arms-forward and upward, and heels—raise! Sideward and downward,
and heels—sink!

LESSON VII.

- 1 Attention! Feet-sideward—place, and neck—firm! Heels—raise! Knees
—bend! etc.
- 2 Arms-forward—bend! Trunk-backward—bend! Arms-sideward—fling!
Bend! Fling! Trunk—raise! Position!
- 3 Left arm-forward, and right arm-backward—stretch! Both arms-side-
ward and downward—stretch!
- 4 Hips—firm! Left knee-upward—bend! Backward—stretch! Upward—
bend! Knees—change! etc.
- 5 Arms-upward—stretch, and feet-sideward—place! Trunk-forward—
bend! Raise! Neck—firm! Position!
- 6 Wood Play: Splitting wood. See Imaginary Plays, page 52, No. 13.
- 7 Heels—raise! Left knee-upward—bend! In quick time—knees—change!
one! two! Class—halt! one! two! three! four! Heels—sink!
- 8 Marching: Touch step. See Rhythmical Steps, page 23, Lesson 17.
- 9 Hips—firm! Shoulders-backward—move! etc.

LESSON VIII.

- 1 Attention! Marching: Left (right) about—Face! and, Left (right)
about—Halt! See Class Room Tactics, page 19, Lesson 5.
- 2 Head-to left—twist! To left—bend! Raise! Forward and to right—
twist! To right—bend! Raise! etc.
- 3 Arms-sideward, and heels—raise! Knees—bend, and arms-upward—
raise! Knees—stretch, and arms-sideward—sink! Arms and heels—
sink!
- 4 Marching: Change Hop. See Rhythmical Steps, page 22, Lessons 9
and 16.
- 5 Trunk-forward—bend! Arms-swimming movement—one! two! three!
Trunk—raise! Position! See Imaginary Plays, page 52, No. 14.

- 6 Left foot—forward—place, and right arm—upward—stretch! Trunk—to left—bend! Raise! Arms and feet—change! 1-2. Trunk—to right—bend! etc.
- 7 Marching: Cross balance step. See Rhythmical Steps, page 23, Lesson 20 (a), (b), (c) and (d).
- 8 Arms—forward—bend! Left foot—forward—place, and arms—sideward—fling! (Inhale.) Foot—replace, and arms—bend! (Exhale.) Right foot—forward—place, and arms—sideward—fling! etc.

LESSON IX.

- 1 Attention! Two steps—forward, and right—face—march! Right—face, and two steps—forward—march! Left—about—face! Repeat!
- 2 Feet—sideward—place, and neck—firm! Trunk—backward—bend! Raise! etc.
- 3 Left arm—upward, and right arm—downward—stretch! Arms—sideward and downward—stretch! Bend! Stretch! Bend! Stretch! etc.
- 4 Left—forward—fall out! Feet—change! 1-2. (See No. 6, page 12.) Position!
- 5 Arms—half sideward—bend! Arm rotation—one! two! Neck—firm! Position!
- 6 Arms—sideward—stretch, and feet—sideward—place! Trunk—backward—bend, and arms—upward—raise! Arms—sideward—sink, and trunk—raise! Position!
- 7 Marching: Cross balance step. See Rhythmical Steps, page 23, Lesson 20 (complete).
- 8 Shoulder—circling!

LESSON X.

- 1 Attention! Marching: March forward and backward. Left (right) about—Face! Left (right) about—Halt! See Class Room Tactics, page 19, Lessons 3 and 5.
- 2 Arms—sideward—raise! Trunk—backward—bend! Raise! Position!
- 3 Climb Rope Play: with quick change of feet. See Imaginary Plays, page 51, No. 7.
- 4 Hips—firm! Left leg—sideward—raise! Sink! Right leg—sideward—raise! Sink! Position!
- 5 Feet—sideward—place, and neck—firm! Trunk—forward—bend! Raise! Position!
- 6 Golf Play. See Imaginary Plays, page 52, No. 13.
- 7 Marching: Change step sideways. See Rhythmical Steps, page 22, Lesson 13 (complete).
- 8 Arms—forward and upward—raise! Sideward and downward—sink!

LESSON XI.

- 1 Attention! Marching: (1) To the left flank—halt! (2) To the right flank—halt! See Class Room Tactics, page 19, Lesson 8.
- 2 Hips—firm! Head—circling! etc.
- 3 Arms—backward, sideward, upward and downward—stretch!
- 4 Arms—sideward—raise, and left foot—forward—place! Heels—raise! Knees—bend! Stretch! Sink! Arms and feet—change! etc.
- 5 Feet—sideward—place, and arms—forward—bend! Trunk—backward—bend! Arms—sideward—fling! Bend! Trunk—forward—bend! Arms—sideward—fling! Bend! Fling! Trunk—raise! Position!
- 6 Arms—upward—stretch! Trunk—backward—bend! Arms—bend! Stretch! Trunk—raise! Position!
- 7 Left foot—forward—place! Heels—raise! Quick time—change! etc.
- 8 Marching: Double touch step. See Rhythmical Steps, page 23, Lesson 18 (complete).
- 9 Arms—sideward—raise! Arms—circling! etc.

LESSON XII.

- 1 Attention! Left foot forward—fall out! Feet—change! one! two! Foot—replace!
- 2 Left foot—forward—place, and hips—firm! Trunk—forward—bend! Raise! Feet—change! etc.
- 3 Heels—raise! Arms—upward and downward—stretch! etc.
- 4 Hips—firm! Left leg—forward—raise! Legs—change! etc.
- 5 Arms—forward—raise! Arms—sideward—fling! Forward—fling! Sideward—fling! Position!
- 6 Arms—upward—stretch! Trunk—to left—bend! Raise! etc.
- 7 Prepare—to jump—in series—one! two—three! four! (Two—three in quick succession, and without counting.) Etc.
- 8 Marching:—Same as No. 1, Lesson X, Grade VI.
- 9 Hips—firm! Shoulders—backward—move! etc.

LESSON XIII.

- 1 Attention! Half—right—face! Left—about—face! Half—left—face! Right—face! Half—right—face! Right—about—face! Left—face! Half—left—face.
- 2 Feet—sideward—place, and neck—firm! Trunk—forward—bend! Raise! Backward—bend! Raise! Position!
- 3 Climb Rope Play, with quick change of feet. See Imaginary Plays, page 51, No. 7.
- 4 Half—right—face! Left outward—fall out! Replace! Right—face! Right outward—fall out! Replace! Right—face! Left outward—fall out! Replace! Right—face! Right outward—fall out! Replace! etc.
- 5 Arms—half sideward—bend! Slowly upward—stretch! Sideward—sink! Half—bend! etc.
- 6 Feet—sideward—place, and neck—firm! Trunk—to left—twist! etc.
- 7 Heels—raise! Quick time—in place—march! etc.
- 8 Marching: Double touch and change step, with variations, in combinations taken from Lessons 12 and 18, pages 22 and 23, of Rhythmical Steps.
- 9 Arms—sideward and upward—raise! etc.

LESSON XIV.

- 1 Attention! Left foot—sideward—place, and arms—sideward—raise! Arms and feet—change! one! two! etc.
- 2 Arms—sideward—raise! Trunk—backward—bend, and arms—raise! Arms sideward—sink, and trunk—raise! Position!
- 3 Arms—forward, sideward, upward, backward, and downward—stretch!
- 4 Hips—firm! Left knee—upward—bend! Forward—stretch! Bend! Stretch! Bend! Change! etc.
- 5 Arms—forward—stretch! Upward—fling! Forward—sink! Fling! etc.
- 6 Golf Play. See Imaginary Plays, page 52, No. 13.
- 7 Marching: Galop step. See Lesson XIII, No. 7, Grade IV, Rhythmical Steps, page 22, Lesson 14 (complete).
- 8 Arms—forward—bend! Sideward—fling! Bend! etc.

LESSON XV.

- 1 Same as LESSON VIII, GRADE V.

GRADE VII.

Before beginning the regular lesson it will be found necessary to spend some time in review of the preliminary exercises and commands used most frequently in the everyday work. See *Rising Exercises and Routine for Beginning and Closing the Lesson*, on pages 49 and 50.

See *Fundamental Standing Position*, Fig. 1, page 7.

The exercises are to be given by command.

Arrange pupils according to sex and size.

Frequently call attention to correct sitting, standing and walking.

Show each exercise, but do not neglect to give each its right name. Demonstrate before the class for from four to six lessons, then move about the room and let the class exercise by command only.

Give the "Posture Drill" (page 8) at the beginning of each lesson and at various times during the lesson.

If possible take all exercises out of doors or in the corridors. Use the class room as a last resort. Jumping and marching exercises should be taken outside the class room.

The rooms are to be aired while the class exercises.

Practice each exercise six, eight, or ten times.

Practice each lesson for three weeks.

LESSON I.

- 1 Attention! Marching: Left (right) about—Face! See Class Room Tactics, page 19, Lesson 5 (a). Right—face, and one step to left—march! Left—face, and one step backward—march! etc.
 - 2 Head—to left—twist! Backward—bend! Raise! Forward and to right—twist! Backward—bend! Raise! Forward—twist! Position! Trunk—backward—Bend! Raise! Neck—firm! Hips—firm! Position.
 - 3 Left arm—forward, and right arm—sideward—stretch! Bend! Stretch! Arms—change! one! two! Arms—upward and downward—stretch! Bend! Stretch! etc.
 - 4 Left leg—forward—raise! Legs—change! one! two! Position! Hips—firm! Left leg—backward—raise! Legs—change! one! two! Position!
 - 5 Wood Play: Splitting wood. See Imaginary Plays, page 52, No. 12.
 - 6 Right arm—upward—stretch, and feet—close! Trunk—to left—bend! Raise! Arms—change! Trunk—to right—bend! Raise! Arms—downward—stretch, and feet—open.
 - 7 In place—jump! one! two! three—four! five! six! See page 17, No. 11.
- NOTE.—Leave out all jumping exercises, if it is impossible to take pupils out of doors or in playroom.
- 8 Marching: To the left flank—halt! To the right flank—halt! See Class Room Tactics, page 19, Lesson 8 (a) and (b).
 - 9 Arms—sideward, and heels—raise! Arms—down, and heels—sink!
- NOTE.—The last exercise should always be a breathing exercise.

LESSON II.

- 1 Attention! Arms—forward, and heels—raise! Arms—raise, and knees—bend! Arms—forward—sink, and knees—stretch! Arms—and heels—sink! Repeat in 8 counts, using two counts for each movement.
- 2 Feet—sideward—place, and hips—firm! Trunk—forward—bend! Head—rotation! (Left, forward, right, forward.) Trunk—raise! Feet—together—place, and hands—down! Neck—firm! Trunk—backward—bend! Raise! Position!
- 3 Arms—forward, backward, and downward—stretch! Bend! Stretch! etc.
- 4 Left knee—upward—bend! Forward—stretch! Bend! Knees—change! etc. Hips—firm! Heels—raise! Knees—deep—bend! Stretch! Position!
- 5 Arms—forward—bend! Trunk—forward—bend! Arms—sideward—fling! Bend! Trunk—raise! Position!

- 6 Sit on desks—place! Neck—firm! Trunk—to left—twist! Forward, and to right—twist! Forward—twist! Position! See page 12, No. 10.
- 7 From place—forward—jump! one! two! three—four! five! six! See page 17, No. 13. Left foot—forward—place! Heels—raise! In quick time—change! one! two! one! two! Class—halt! one! two! three! four! Position!
- 8 Marching: Touch step. See Rhythmical Steps, page 23, Lesson 17 (complete).
- 9 Arms—upward—bend! With palms up—arms—slowly, sideward—stretch! Bend! Stretch! Bend! Position!

LESSON III.

- 1 Attention! Left foot—sideward—place, and arms—sideward—raise! Arms and feet—change! one! two!
- 2 Arms—sideward—stretch, and feet—sideward—place! one! two! Trunk—backward—bend! Raise! Arms—down, and feet—together—place! one! two!
- 3 Left arm—sideward, and right arm—upward—stretch! Arms—changed! one! two! Arms—downward—stretch!
- 4 Left leg and arm—sideward—raise! Arms and feet—change! one! two! Arms and legs—sink! Left foot—forward—place! Right heel—raise! Sink! Both heels—raise! Sink! Feet—change! one! two! Left heel—raise! etc.
- 5 Arms swimming movement! one! two! and three! See Imaginary Plays, page 52, No. 14.
- 6 Arms—upward—stretch, and feet—sideward—place! Trunk—backward—bend! Raise! Forward and downward—bend! (Keep the knees straight.) Forward and upward—raise! Arms—downward—stretch, and feet—together—place!
- 7 Marching: Double touch step. See Rhythmical Steps, page 23, Lesson 18 (complete).
- 8 Arms—forward—bend! Heels—raise, and arms—sideward—fling! (Inhale.) Arms—bend, and heels—sink! (Exhale.) Position!

LESSON IV.

- 1 Left—face, one step—to left, and right face—march! Right—face, one step—to left, and left—face—march! etc.
- 2 Left foot—forward—place, and arms—sideward—raise! Trunk—backward—bend! Raise! Arms and feet—change! Repeat, etc.
Hips—firm! Head—backward—bend! Head—circling—left! forward! right! Backward! Reverse! Head raise! Position!
- 3 Wood Play: Splitting wood. See previous lesson. Heels—raise! Knees—bend! Arms—upward and downward—stretch! Knees—stretch! Heels—sink! Position!
- 4 Left—forward—fall out! See page 12, No. 6. Feet—change! one! two! Position!
- 5 Arms—half forward—bend! Arm—rotation! one! two! Position!
- 6 Feet—sideward—place, and hips—firm! Trunk—forward—bend! Trunk—circling—left! backward! right! forward! Reverse! Trunk—raise! Position! See page 15, No. 5.
- 7 Stride—jump! In place—jump! See page 17, Nos. 11 and 16.
- 8 Marching: Double touch and change step. In combinations taken from Rhythmical Steps, page 22, Lessons 12 and 18.
To the left flank—halt! To the right flank—halt! See Class Room Tactics, page 19, Lesson 8 (a) and (b).
- 9 Arms—forward and upward, and heels—raise! Sideward and downward, and heels—sink!

LESSON V.

- 1 Attention! Marching: March forward and backward. See Class Room Tactics, page 19, Lesson 3.
Left (right) about—Face! See Class Room Tactics, page 19, Lesson 5 (a) and take also 5 (b).
- 2 Left—face! Number off by twos! Right—face! Number off by twos! Left—face! Number off by twos! Right—face! Number twos ready to support, and number ones—neck—firm! Number ones trunk—backward—bend! Raise! Repeat and reverse. Number twos—support! (by grasping the elbows of number ones).
- NOTE.—Number twos ready to support—they place one foot forward and raise their arms so as to grasp the elbows of the one in front and support him from falling backward. See page 12, No. 11.
- 3 Left arm—forward and upward—fling! Arms—change! Both arms—sideward, upward, and downward—stretch!
- 4 Golf Plays. See Imaginary Plays, page 52, No. 13.
- 5 Feet—sideward—place! Trunk—forward—bend! Arms—forward, and upward—raise! Forward and downward—sink! Trunk—raise, and feet—together—place!
- 6 Deep knee—bend—kneel—down! Hips—firm! Trunk—backward—bend! Raise! Bend! Raise! Position! (Use a piece of paper to kneel on.)
- 7 Marching: Cross balance step. See Rhythmical Steps, page 23, Lesson 20 (a), (b), (c), (d).
- 8 Shoulder circling! etc.

LESSON VI.

- 1 Attention! One step—forward, right—face, and one step—to the right—march! One step—to the left, left—face, and one step—backward—march! etc.
- 2 Left foot—forward—place, and neck—firm! Trunk—backward—bend! Raise! Position! Arms—upward—stretch! Trunk—backward—bend! etc.
- 3 Heels—raise, and arms—upward—bend! Arms—upward—stretch, and trunk—backward—bend! Trunk—raise, and arms—bend! etc.
Heels—raise, and arms—upward—bend! Knees—bend, and arms—upward—stretch! Arms—bend, and knees—stretch! Position!
- 4 Half right—face! Left—outward—fall out! Replace! Left—face and right—outward—fall out! etc. See page 12, No. 5.
- 5 Arms—sideward—stretch, and feet—sideward—place! Trunk—forward—bend! Arm—rotation! etc. See page 15, No. 7.
- 6 Sit on desk—place! Hips—firm! Trunk—backward—bend! Raise! Position!
- 7 Heels—raise! In quick time—in place—march!
- 8 Marching: Cross balance step. See Rhythmical Steps, page 23, Lesson 20 (complete).
- 9 Hips—firm! Shoulders—backward—move! Forward—move! Position!

LESSON VII.

- 1 Attention! Left—forward—fall out! Change! Position!
- 2 Same as exercise 2, Lesson V. Grade VII, but with feet—sideways—place!
- 3 Heels—raise! Arms—sideward, forward, upward, and downward—stretch! Position!
- 4 Trunk—forward—bend! Arms swimming movement! one! two! and three! Position! See Imaginary Plays, page 52, No. 14.
- 5 Trunk—forward—bend! Arms—forward—raise! Arms—upward—fling! Forward—sink! Fling! Sink! Position!
- 6 Arms—forward—bend, and feet—close! Trunk—to left—twist, and arms—sideward—fling! Trunk—forward—twist, and arms—bend! Same to right!

- 7 Marching: Column to left—by one—march! Column to right by one—march! See Class Room Tactics, page 20, Lesson 10.
- 8 Arms—upward—bend! Trunk—forward—bend! With palms up, arms—slowly—upward—stretch! etc.

LESSON VIII.

- 1 Attention! Left—about—face, half—left—face, right—face, and half—left—face! etc.
- 2 Arms—forward—bend, and feet—sideward—place! Trunk—backward—bend! Arms—sideward—fling! etc.
- 3 Heels—raise! Knees—deep—bend! Arms—forward, upward, and downward—stretch! etc.
- 4 Marching: Rocking steps. At one, step forward with left foot, and let the body incline forward while the right foot is slightly raised backward; at two, place right foot down (in rear), incline the body backward; at two, place right foot slightly forward; at three, place left foot down as in regular marching. Then begin with the right foot.
 - (b) The same, but with a light hop on the first and second counts.
 - (c) The same, but with two hops.
- 5 Arms—half—forward—bend! Arm—rotation! one! two! one! Trunk—forward—bend! Arm—rotation! one! two! etc.
- 6 Arms—upward—stretch, and feet—sideward—place! Trunk—to left—twist! etc.
- 7 With one step—forward—jump—one! two—three! four! five! See page 17, No. 15.
- 8 Arms—forward—bend! Arms—flinging sideward, and feet—placing—forward—in series—one! two! one! two! etc.

LESSON IX.

- 1 Attention! Half—right—face! Knees—bend! Left foot—outward—place! Replace! Knees—stretch! Left—face! etc.
- 2 Arms—sideward—raise, and left foot—forward—place! Trunk—backward—bend! etc.
- 3 Hands on desk—place! Legs—backward—stretch! Replace! Forward—stretch! Replace! etc.
- 4 Half—right—face! Hips—firm, and left—outward—fall out! Left—heel—raise! Sink! Repeat and to the opposite side.
- 5 Arms—upward—bend! Trunk—forward—bend! Arms—upward—stretch! Bend! Stretch! Trunk—raise! Neck—firm! Position!
- 6 Arms—upward—stretch, and feet—sideward—place! Trunk—to left—bend! Raise! etc.
- 7 Marching: Cross balance step. See previous lesson.
- 8 Arms—forward—bend! Trunk—backward—bend! Arms—sideward—fling! Bend! etc.

LESSON X.

- 1 Attention! Marching: March forward and backward. Left (right) about—Face! Left (right) about—Halt! To the left flank—halt! To the right flank—halt!
- See previous lesson.
- 2 The same as No. 2, Lesson V, Grade VII, with feet—sideward—place, and heels—raise and sink!
- 3 Left—forward—fall out! Arms—sideward, upward and downward—stretch! Feet—change! etc.
- 4 Wood Play: Splitting wood.
- 5 Sit on desk—place! Neck—firm! Trunk—forward—bend! raise! Bend! Trunk—circling! etc.
- 6 Feet—sideward—place, and hips—firm! Trunk—forward—bend! Trunk—circling! etc.

- 7 Stride—jump! etc.
- 8 Marching: Double touch step. See Rhythmical Steps, page 23, Lesson 18 (complete).
- 9 Shoulders—circling! etc.

LESSON XI.

- 1 Attention! Arms—sideward, and heels—raise! Knees—bend! Alternate head—rotation! etc.
- 2 Hips—firm! Trunk—to left—twist! Trunk—backward—bend! Raise! Forward and to right—twist! etc.
- 3 Arms—forward, backward, sideward, upward and downward—stretch!
- 4 Neck—firm! Left knee—upward—bend! Backward—stretch! Upward—bend! Change! etc.
- 5 Left—backward—fall out! Change! etc.
- 6 Sit on desk—place! Hips—firm! Trunk—backward—bend! Raise! etc.
- 7 Golf Play.
- 8 With forward flinging of arms—forward—jump! etc. Marching review.
- 9 Arms—sideward—stretch! Hands—turn! Arms and heels—raise! Arms—sideward, and heels—sink! etc.

LESSON XII.

- 1 Attention! Left—face, and one step—to left—march! Right—face, and one step forward—march! Dress—right! Front! See page 20, (A).
- 2 Feet—sideward—place, and arms—upward—stretch! Trunk—backward—backward—bend! etc.
- 3 Hands on desk—place! Legs—backward—place! Forward—place! Position!
- 4 Arms—sideward—raise, and left foot—forward—place! Heels—raise! Knees—bend! Stretch! etc.
- 5 Arms—forward—bend! Trunk—forward—bend! Arms—sideward—fling! Bend! etc.
- 6 Hips—firm! Left—forward—fall out! Right—knee—on floor—support! Trunk—backward—bend! Raise! Bend! etc.
- 7 Sit on desk—place! Neck—firm! Trunk—to left—twist! Forward, and to right—twist! Forward—twist! Position!
- 8 Marching: Column to left (or right) by one—march! March forward and backward! Left (right) about—Face! and Left (right) about—Halt! See previous lessons.
- 9 Arms—sideward—raise! Arms—circling! etc.

LESSONS XIII, XIV AND XV.

For the Girls:—See List of Folk Dances, page 25.

For the Boys:—Standing broad jump.

Chinning.

Class running.

Combination dip.—Under the supervision of the director.

Trunk lifting.

GRADE VIII.

Before beginning the regular lesson it will be found necessary to spend some time in review of the preliminary exercises and commands used most frequently in the everyday work. *See Rising Exercises and Routine for Beginning and Closing the Lesson, on pages 49 and 50.*

See Fundamental Standing Position, Fig. 1, page 7.

The exercises are to be given by command.

Arrange pupils according to sex and size.

Frequently call attention to correct sitting, standing and walking.

Show each exercise, but do not neglect to give each its right name. Demonstrate before the class for from four to six lessons, then move about the room and let the class exercise by command only.

Give the "Posture Drill" (page 8) at the beginning of each lesson and at various times during the lesson.

If possible take all exercises out of doors or in the corridors. Use the class room as a last resort. Jumping and marching exercises should be taken outside the class room.

The rooms are to be aired while the class exercises.

Practice each exercise six, eight or ten times.

Practice each lesson for three weeks.

LESSON I.

- 1 Attention! Left-face, and one step-to left—march! Right-face and one step forward—march! Right—dress! Front! (See page 20, (A).)
- 2 Feet-sideward—place, and arms-sideward—stretch! Trunk-backward—bend! Raise! Arms-downward—stretch, and feet-together—place!
- 3 Arms-forward, sideward, upward, and downward—stretch!
- 4 Neck-firm! Heels-raise! Knees-bend Knees-stretch! Position!
- 5 Arms-forward—bend! Trunk-forward—bend! Arms-sideward—fling! Bend! Fling! Bend! Trunk—raise! Position!
- 6 Sit on desk—place! (See page 12, No. 10.) Neck-firm! Trunk-to left—twist! Forward, and to right—twist! Forward—twist! Position!
- 7 Marching: March forward and backward. Slow march. Change from Normal to Slow march. Left (right) about—Face! and Left (right) about—Halt! (See Class Room Tactics, page 19, Lessons 3, 4 and 5.)
- 8 Arms-forward and upward—raise! (Inhale.) Sideward and downward—sink! (Exhale.)

The last exercise is always a breathing exercise.

LESSON II.

- 1 Attention! Left foot-forward—place, and arms forward—raise, on one! Left foot-sideward—place, and arms-sideward—fling, on two! Return to first position on three! Fundamental position on four! First the left foot, then the right—one! two! three! four!
- 2 Neck-firm! Trunk-backward—bend! Trunk-forward—bend! Raise! Position!
- 3 Left arm-sideward, and right arm-upward—stretch! Arms-change! One! Two! Repeat several times. Both arms upward and downward—stretch! Bend! Stretch! etc.
- 4 Arms-sideward—raise! Left leg-forward—raise! Arms and legs—change! One! Two! etc. Neck-firm! Left leg-backward—raise! Legs—change! One! Two!
- 5 Sit on desk—place! Neck-firm! Trunk-forward—bend! Raise! Bend! Raise! Position!
- 6 Wood Play: Chopping wood. (See Imaginary Plays, page 52, No. 12.)
- 7 In place—jump! one! two! three—four! five! six! Heels—raise! Stride—jump! One! two! one! two! Class—halt! One! two! three! four! See page 17, Lessons 11 and 16.

- 8 Marching Lesson: To the left flank, Halt; to the right flank, Halt!
(See Class Room Tactics, page 19, No. 8.)
Change Hop. (See Rhythmical Steps, page 22, Lessons 8, 9 and 16.)
9 Arms-forward—bend! Sideward—fling! (Inhale.) Bend! (Exhale.)

LESSON III.

- 1 Attention! Marching: Change from forward to backward and from forward to Left (right) about—Face!
Arms—sideward and heels—raise! Arms—raise, and knees—bend! Knees—stretch, and arms—sideward—sink! Arms—raise and heels—sink! Repeat in four counts.
2 Feet—sideward place, and neck—firm! Trunk—backward—bend! Trunk—raise! etc.
Hips—firm! Head—backward—bend! Head—circling! Left! Forward! Right! Backward! Reverse! Head—raise! Position!
3 Arms—forward, upward, sideward and downward—stretch!
4 Left foot—forward—place, and arms—sideward—raise! Heels—raise! Sink! Arms and feet—change! Heels—raise! Sink! etc.
5 Left foot—forward—place, and neck—firm! Trunk—to right—twist! Backward—bend! Raise! Forward—twist! Feet—change! Trunk—to left—twist! Backward—bend! Raise! Forward—twist! Foot—replace! Repeat several times. Position!
6 Sit on desk—place! Hips—firm! Trunk—backward—bend! Raise! etc.
7 Turning—to left 90 degrees—in place—jump! Same to the right!
8 Marching: Touch step, with combinations. (See Rhythmical Steps, page 23, Lesson 17, complete.)
9 Shoulder circling! one! two! three!

LESSON IV.

- 1 Attention! Left—forward—fall out! Feet—change! one! two! Position! Right—face, two steps to left, and left—face—march! etc. Make up several combinations.
2 Left foot—forward—place! Arms—forward and upward—raise! Right knee—on floor—support! Trunk—backward—bend! Raise! Bend! Raise! Position!
3 Arms—forward bend, and heels—raise! Arms—sideward fling, and knees—bend! Arms—bend, and knees—stretch! Repeat several times, etc.
4 Hips—firm, and left knee—upward—bend! Forward—stretch! Bend! Stretch! Bend! Feet—change! one! two! etc.
5 Trunk—forward—bend! Arms swimming movement—one! two! and three! etc. (See Imaginary Plays, page 52, No. 14.)
6 Feet—sideward—place, and neck—firm! Trunk—to left—twist! To left—bend! Raise! Forward and to right—twist! To right—bend! etc.
7 From place—forward—jump! (See page 17, No. 13.)
8 Marching: Left (right) about—face and forward—March; and Right—face and forward—March! (See Class Room Tactics, page 19, Lessons 7 and 9.)
9 Arms—upward—bend! With palms up—arms slowly—sideward—stretch! (Inhale.) Bend! (Exhale.)

LESSON V.

- 1 Attention! Arms—forward, and heels—raise! Arms—raise, and knees—bend! Arms—forward—sink, and knees—stretch! Arms, and heels—sink! (Repeat in four counts.)
2 Left—face! Number off by twos! Right—face! No. Twos—ready-to-support, and No. Ones—neck—firm. No. ones—trunk—backward—bend! (No. Twos support by grasping the elbows of No. Ones, see page 12, No. 11.) Reverse, etc.
3 Arms—forward, backward, sideward, and downward—stretch!

- 4 Marching: To the left flank, Halt; and to the right flank, Halt! (See Class Room Tactics, page 19, Lesson 8.)
- 5 Neck—firm! Left—forward—fall out! Heels—raise! Sink! Raise! Sink! Feet—change! one! two! Heels—raise! etc.
- 6 Arms—upward—stretch, and feet—sideward—place! Trunk—backward—bend! Raise! etc.
- 7 In place—jump! etc.
- 8 Arms—sideward and upward—raise! Sink!

LESSON VI.

- 1 Attention! Right—face, and left—face, and two steps—forward, and two steps—backward—march!
Half right—face! Left—outward—fall out! Replace! Left—face! Right—outward—fall out! etc.
- 2 Arms—sideward—raise, and left foot—forward—place! Trunk—backward—bend! Raise! Arms and feet—change! Trunk—backward—bend! etc.
- 3 Hands on desk—place! Legs—backward—stretch! Forward—stretch! etc.
- 4 Hands on desk—place! Legs—forward—place! (Hang down in the arms.) Arms—bend! (The arms are bent in the elbow joints, and the body thereby lifted up.) Arms—stretch! Position!
- 5 Sit on desk—place! Arms—upward—stretch! Trunk—forward—bend! Trunk—raise! etc.
- 6 Wood play: Chopping Wood. (See Imaginary Plays, page 52, No. 12.)
Golf Play. (See Imaginary Plays, page 52, No. 13.)
- 7 With one step—forward—jump! one! two—three! four! five! (See page 17, No. 15.)
- 8 Marching: Column to the left by one, March! (See Class Room Tactics, page 20, Lesson 10.)
- 9 Arms—half sideward—bend! Arms—sideward—fling, and heels—raise! (Inhale.) Arms—bend, and heels—sink! (Exhale.) Etc.

LESSON VII.

- 1 Attention! Foot placing forward, and sideward, with both arms raising forward, and sideward—first left foot, then right foot, in four counts: one! two! three! four!
Marching: Change from forward to backward, and from forward march, to Left (right) about—Face! and Left (right) about—Face, and forward—March! (See Class Room Tactics, page 19, Lessons 6 and 7.)
- 2 Same as Exercise 2, Lesson V, Eighth Grade, but with raising and sinking of heels
- 3 Left—forward—fall out! Arms—forward, upward, and downward—stretch! Feet—change! etc.
- 4 Neck—firm! Left knee—upward—bend! Backward—stretch! Bend! Knees—change! 1-2, etc.
- 5 Arms—half sideward—bend! Trunk—forward—bend! Arms—slowly upward—stretch! Bend! Stretch! etc.
- 6 Feet—sideward—place, and hips—firm! Trunk—forward—bend! Trunk—circling—left! backward! right! forward! Reverse! Trunk—raise! Position!
- 7 Marching: Change step, with combinations. (See Rhythmical Steps, page 24, Lesson 21, complete.)
- 8 Arms—forward and upward, and heels—raise! Sideward and downward, and heels—sink!

LESSON VIII.

- 1 Attention! Marching: Cross balance step. (See Rhythmical Steps, page 23, Lesson 20, complete.)
- 2 Hips—firm! Trunk—to left—twist! Trunk—backward—bend! Raise! To right—twist! Backward—bend! Raise! etc.

- 3 Heels—raise! Knees—deep—bend! Arms—forward, upward, and downward—stretch! etc.
- 4 Left knee—upward—bend! Sideward—move! Forward—move! Knees—change! 1-2. Sideward—move! etc.
- 5 Left—backward—fall out! Feet—change! 1-2, etc.
- 6 Arms—forward raise, and knees—bend! (Kneel down.) Trunk—backward bend, and arms—upward—fling! Trunk—raise, and arms—forward—sink! Position!
- 7 Marching: Double touch step. ((See Rhythmical Steps, page 23, Lesson 18.)
- 8 Arms—forward—bend! Trunk—to left—twist, and arms—sideward—fling! (Inhale.) Arms—bend, and trunk—forward—twist! (Exhale.) Same to right.

LESSON IX.

- 1 Attention! Half right—face! Knees—bend! Left foot—outward—place! (Feet should be flat on the floor. This is "On guard" position.) Foot—replace! Knees—stretch! Left—face! Repeat to right! etc.
- 2 Same as exercise 2, Lesson VII, Eighth Grade, but with feet—sideward—place!
- 3 Hands—on desk—place! Legs—backward—raise! Arms—bend! Arms—stretch! Position!
- 4 Arms and left leg—forward—raise! Right knee—bend! Stretch! Arms and feet—change! 1-2. Left knee—bend! Stretch! Position! Half right—face! Neck—firm! Left—outward—fall out! Left heel—raise! Sink! Foot—replace! Left—face! Right—outward—fall out! Right heel—raise! etc.
- 5 Arms—forward—bend! Arms—sideward fling, and left—backward—fall out! Arms—bend and fling, and feet—change! etc.
- 6 Sit on desk—place! Neck—firm! Trunk—backward—bend! etc.
- 7 Twice—in place—jump! one! two! three—four! five—six! seven! eight!
- 8 Marching: Cross balance step. (See Rhythmical Steps, page 23, Lesson 20.)
- 9 Arms—forward—bend! Foot placing—forward, and arm flinging—sideward, in series—one! two! etc. (Inhale on the flinging and exhale on the bending.)

LESSON X.

- 1 Attention! Marching: Left—face and forward—March! and Right—face and forward—March! (See Class Room Tactics, page 19, Lesson 9.)
- 2 Arms—forward and upward—raise, and trunk—to left—twist! Arms—sideward and downward—sink, and trunk—forward—twist! (The same to the right.)
- 3 Half—right—face! Left—outward—fall out! Arms—upward—stretch! Bend! Stretch! Position! Left—face! (Repeat to the right.)
- 4 Neck—firm, and left foot—forward—place! Heels—raise! Knees—bend! Stretch! Feet—change! 1-2, etc.
- 5 Wood Play. (See Imaginary Plays, page 52, No. 12.)
Put the Shot. (See Imaginary Plays, page 52, No. 15.)
- 6 Feet—sideward—place, and hips—firm! Trunk—forward—bend! Trunk—circling! (Left, backward, right, forward.)
- 7 Marching: Change Step, with combinations. (See Rhythmical Steps, page 24, Lesson 21.)
- 8 Arms—forward—bend, and left—forward—fall out! Arms—sideward—fling! (Inhale.) Bend! (Exhale.) Feet—change! 1-2, etc.

LESSON XI.

- 1 Attention! Neck—firm! Heels—raise! Knees—slowly—deep—bend! Stretch! Sink! Position!
- 2 Feet—sideward—place, and arms—upward—bend! Trunk—backward—bend! Arms—sideward—stretch! Trunk—forward—bend! Raise! etc.

- 3 Arms-forward-fling! Sideward-fling! Upward-stretch! Neck-firm! Position!
- 4 Arms-sideward, and left leg-forward-raise! Left foot-bend! Stretch! etc.
- 5 Arms-forward and upward-fling, and left-backward-fall out! Arms and feet-change! etc.
- 6 Neck-firm, and left foot-forward-place! Trunk-to left-bend! Raise! Feet-change! 1-2 etc.
- 7 With one step-forward-jump! etc.
- 8 Marching: Double Touch and Polka Step. (See Rhythmical Steps, page 23, Lesson 19.)
- 9 Arms-sideward-raise! Trunk-to left-twist! Arms-circling! etc.

LESSON XII.

- 1 Attention! Half-right-face! Hips-firm, and left-guard position-place! (Place left foot outward and bend the knees at the same time.) Position! Left-face! etc.
- 2 Arms-forward and upward-raise, and trunk-backward-bend! Sideward and downward-sink, and trunk-raise!
- 3 Hands-on desks-place! Legs-backward-raise! Arms-bend! Arms-stretch! (The arms must not be bent further than to a right angle in the elbow joint; chest well forward; shoulders back; head up.) Position!
- 4 Arms-forward and upward-fling, and left leg-backward-raise! Right knee-bend! Right knee-stretch! Arms and legs-change! 1-2. Left knee-bend! Stretch! Position!
- 5 Arms-half sideward-bend! Trunk-forward-bend! Arm-rotation! etc.
- 6 Sit on desk-place! Arms-upward-bend! Trunk-to left-twist! Arms-upward-stretch! Bend! Stretch! Bend! Trunk-to right-twist! etc.
- 7 Twice in place-jump! etc.
- 8 Marching: Change from forward to backward, march; and from forward march, to Left (right) about-Face! (See Class Room Tactics, page 19, Lesson 6.)
- 9 Hips-firm! Shoulders-backward-move! Forward-move!

LESSON XIII.

- 1 Attention! Left foot-forward-place, and arms-upward-bend! Heels-raise! Arms-upward-stretch, and knees-bend! Arms-bend, and knees-stretch! etc.
- 2 Same as Exercise 2, Lesson IX, Eighth Grade.
- 3 Golf Play. (See Imaginary Plays, page 52, No. 13.)
- 4 Left toe-backward-place! Right knee-bend! Stretch! Feet-change! 1-2, etc.
- 5 Half-right-face! Left arm-upward, and right arm-backward-stretch, and left-outward-fall out! etc.
- 6 Sit on desk-place! Trunk-backward-bend; etc.
- 7 With arm flinging-forward-jump! etc.
- 8 Marching: Review all marching lessons.
- 9 Arms-forward and upward-raise, and trunk-to left-twist! (Inhale.) Arms-sideward and downward-sink, and trunk-forward-twist! (Exhale.) Etc.

LESSONS XIV AND XV.

For the Girls: See Graded List of Folk Dances, page 26.

For the Boys: The events of the Class and Individual Competitions of the Public School's Athletic League. (See page 123.)

COURSE OF PHYSICAL TRAINING.

FOR HIGH SCHOOL GIRLS.

Girls are required to have gymnasium suits including bloomers, "middy blouse," and sneakers or heelless shoes.

Fourteen minutes are given the girls to change their uniform—7 minutes at the beginning and at the end of each lesson.

The period of gymnastic lesson of 30 minutes shall be divided into three periods. The first period of 15 minutes shall include marching tactics and calisthenics with or without apparatus. The second period of 8 minutes shall be devoted to exercises on the apparatus, generally on an apparatus for hanging or supporting exercises, alternating with some track and field work for the gymnasium. The remaining time for the third and last period shall be devoted to gymnastic games, fancy steps and dancing.

The instructor should grade the tactics according to the ability of her class. Apparatus work is left to the discretion of the special instructor. Care should be taken not to make this work too far advanced. Work for form. The instructor should always stand ready to assist her pupils.

Each lesson must be practiced for two weeks.

LESSON I.

- 1(a) Marching tactics Follow Schrader's "The Teaching of Tactics" beginning on page 8—Rules and Methods of Teaching.
- (b) Calisthenics—Free Arm.
- 2 Track and Field Work.
- 3 Fancy Steps and Aesthetic Exercise, beginning with ordinary stepping and position of the hands or arms and feet.

LESSON II.

- 1(a) Tactics.
- (b) Swedish Day's Order.
- 2 Apparatus.
- 3 Game. See list of games and take in order as given.

LESSON III.

- 1(a) Tactics.
- (b) Wands.
- 2 Track and Field Work.
- 3 Fancy Steps and Aesthetic Exercise, starting a simple dance, Autumn Leaves, taking such parts as are advisable for beginning pupils.

LESSON IV.

- 1(a) Tactics.
- (b) Wands.
- 2 Apparatus.
- 3 Games.

LESSON V.

- 1(a) Tactics.
- (b) Indian Clubs.
- 2 Track and Field Work.
- 3 Fancy Steps, Aesthetic Exercise and Autumn Leaves.

LESSON VI.

- 1(a) Tactics.
- (b) Indian Clubs.
- 2 Apparatus.
- 3 Games.

LESSON VII.

- 1(a) Tactics.
 - (b) Dumb Bells.
 - 2 Track and Field Work.
 - 3 Continue with Aesthetic Exercises and review Autumn Leaves.
- Take Peter Pan Schottische.

LESSON VIII.

- 1(a) Tactics.
- (b) Dumb Bells.
- 2 Apparatus.
- 3 Games.

LESSON IX.

- 1(a) Tactics.
- (b) Swedish Day's Order.
- 2 Track and Field Work.
- 3 Teach a new dance; take from list of dances following.

LESSON X.

- 1(a) Tactics.
- (b) Free Arm Exercises.
- 2 Apparatus.
- 3 Games.

LESSON XI.

- 1(a) Tactics.
- (b) Wands.
- 2 Track and Field Work.
- 3 Dancing.

LESSON XII.

- 1(a) Tactics.
- (b) Wands.
- 2 Apparatus.
- 3 Games.

LESSON XIII.

- 1(a) Tactics.
- (b) Indian Clubs.
- 2 Track and Field Work.
- 3 Dancing.

LESSON XIV.

- 1(a) Tactics.
- (b) Indian Clubs.
- 2 Apparatus.
- 3 Games.

LESSON XV.

- 1(a) Tactics.
- (b) Dumb Bells.
- 2 Track and Field Work.
- 3 Dancing.

LESSON XVI.

- 1(a) Tactics.
- (b) Dumb Bells.
- 2 Apparatus.
- 3 Games.

LESSON XVII.

- 1(a) Tactics.
- (b) Free Arm.
- 2 Track and Field Work.
- 3 Dancing.

LESSON XVIII.

- 1(a) Tactics.
- (b) Free Arm.
- 2 Track and Field Work.
- 3 Dancing.

LESSON XIX.

- 1(a) Tactics.
- (b) Wands.
- 2 Track and Field Work.
- 3 Dancing.

LESSON XX.

- 1(a) Tactics.
- (b) Wands.
- 2 Track and Field Work.
- 3 Dancing.

LESSON XXI.

- 1(a) Tactics.
- (b) Indian Clubs.
- 2 Track and Field Work.
- 3 Dancing.

LESSON XXII.

- 1(a) Tactics.
- (b) Indian Clubs.
- 2 Track and Field Work.
- 3 Dancing.

LESSON XXIII.

- 1(a) Tactics.
- (b) Dumb Bells.
- 2 Track and Field Work.
- 3 Dancing.

LESSON XXIV.

- 1(a) Tactics.
- (b) Dumb Bells.
- 2 Track and Field Work.
- 3 Dancing.

MASS FREE EXERCISES FOR GIRLS OF HIGH SCHOOL.

Part I.

EXERCISE 1.

- 1-4 Mark time four counts, raising arms forward overhead the first count.
- 5-8 March forward four counts, lower arms sideward on the fifth count.
- 9-12 Mark time four counts, raising arms overhead on the ninth count.
- 13-16 March backward four counts, lowering arms on the thirteenth count.
- 1-16 Repeat.

EXERCISE 2.

- 1- 4 Stride forward left and raise arms forward upward.
- 5- 8 Bend left knee and circle arms inward to upward, circle position (full circle).
- 9-12 Straighten left knee and circle arms inward to overhead position.
- 13-16 Return.
- 1-16 Repeat right.

EXERCISE 3.

- 1- 4 Stride sideward left and raise arms sideward.
- 5- 8 Bend left knee and circle arms downward to side position.
- 9-12 Straighten left knee and circle arms down to sideward position.
- 13-16 Return.
- 1-16 Repeat right.

EXERCISE 4.

- 1- 4 Stride backward left and raise arms forward overhead.
- 5- 8 Bend left knee and circle arms outward to upward circle position.
- 9-12 Straighten left knee and circle arms outward to overhead position.
- 13-16 Return.
- 1-16 Repeat right.
- 1-16 Pause.

Part II.

EXERCISE 1.

- 1- 4 March sideward left two steps, four counts, raise arms sideward on the first count.
- 5- 8 Left about face while marking time, arms raised overhead on the fifth count.
- 9-12 March sideward left two steps four counts, arms lowered in sideward position.
- 13-16 Left about face while marking time, arms down on count thirteen.
- 1-16 Repeat right.

EXERCISE 2.

- 1- 2 Hips firm. Stride backward left.
- 3- 4 Bend trunk forward, arms sideward.
- 5- 6 Straighten trunk, hands on hips.
- 7- 8 Return to starting position.
- 9-16 Repeat right.
- 1-16 Repeat all of Exercise 2.

EXERCISE 3.

- 1- 2 Hips firm and stride left sideward.
- 3- 4 Bend trunk backward, arms upward.
- 5- 6 Straighten trunk, hips firm.
- 7- 8 Return to start.
- 9-16 Repeat to right.
- 1-16 Repeat all of Exercise 3.

EXERCISE 4.

- 1- 2 Hips firm and stride left forward.
- 3- 4 Bend trunk sideward left, arms sideward.
- 5- 6 Straighten trunk, hips firm.
- 7- 8 Return.
- 9-16 Repeat to right.
- 1-16 Repeat Exercise 4.
- Repeat Part II.
- 1-16 Pause.

Part III.

EXERCISE 1.

1-32 Repeat "March" of Exercise I of Part I.

EXERCISE 2.

- 1- 4 Touchstep forward left and raise arms forward overhead.
- 5- 8 Lunge forward left and circle arms inward to upward circle position.
- 9-12 Touchstep forward left circle arms inward to upward position.
- 13-16 Return.
- 1-16 Repeat right.

EXERCISE 3.

- 1- 4 Touchstep sideward left, raise arms sideward.
- 5- 8 Lunge sideward left and circle arms downward to sideward position.
- 9-12 Touchstep sideward left and circle arm downward to sideward position.
- 13-16 Return.
- 1-16 Repeat right.

EXERCISE 4.

- 1- 4 Touchstep backward left and raise arms forward overhead.
- 5- 8 Lunge backward left and circle arms outward to upward position.
- 9-12 Touchstep backward left and circle arms outward to upward position.
- 13-16 Return.
- 1-16 Repeat right.
- Music 4-4 time.
- "Lincoln Centennial"—E. T. Paul, publishers, New York city.
- Introduction—24 counts.

WAND EXERCISES FOR THE GIRLS OF HIGH SCHOOL.

Part I.

EXERCISE 1.

- 1- 2 Raise arms forward upward.
- 3- 4 Lunge left sideward, the lower right arm downward and bend left, wand obliquely behind the back.
- 5- 8 Return.
- 9-16 Same right.
- 17-32 Repeat.

EXERCISE 2.

- 1- 2 Raise arms left. (Parallel.)
- 3- 4 Bend trunk left and $\frac{3}{4}$ circle of arms left, right arm upward and left arm bent, wand vertically at right shoulder.
- 5- 8 Return.
- 9-16 Same right.
- 17-32 Repeat.

EXERCISE 3.

- 1- 2 Raise arms forward upward.
- 3- 4 Lunge left forward, lower arms backward, wand behind head on shoulders.
- 5- 8 Return.
- 9-16 Same right.
- 17-32 Repeat.

EXERCISE 4.

- 1- 2 Raise arms left. (Parallel.)
- 3- 4 Twist trunk right and swing arms right.
- 5- 8 Return.
- 9-16 Same right.
- 17-32 Repeat.

EXERCISE 5.

- 1- 4 Two polka hops forward beginning left and ending with $\frac{1}{4}$ turn left.
- 5- 8 Bend Arms (wand on chest), straighten arms and return.
- 9-32 Repeat three times in form of a square.
- 1-16 Pause of 16 counts between each part.

Part II.

EXERCISE 1.

- 1- 2 Step obliquely forward outward left and bend arms, wand on chest.
- 3- 4 Bend trunk backward and straighten arms upward.
- 5- 8 Return.
- 9-16 Same right.
- 17-32 Repeat.

EXERCISE 2.

- 1- 2 Side step left and raise left arm sideward and right arm upward.
- 3- 4 Twist trunk left and swing right arm downward.
- 5- 8 Return.
- 9-16 Same right.
- 17-32 Repeat.

EXERCISE 3.

- 1- 2 Lunge left forward and raise arms forward upward.
- 3- 4 Lower trunk forward and bend arms, wand on chest.
- 5- 8 Return.
- 9-16 Same right.
- 17-32 Repeat.

EXERCISE 4.

- 1- 2 Lunge left sideward and raise arms forward upward.
- 3- 4 Lower trunk and left arm forward and place right hand under left shoulder.
- 5- 8 Return.
- 9-16 Same right.
- 17-32 Repeat.

EXERCISE 5.

- 1-32 Same as Exercise 5, Part I, but start right.
- 1-16 Pause of 16 counts between each part.

Part III.

EXERCISE 1.

- 1- 2 Touch toe left forward, raise arms forward.
- 3- 4 Lunge left backward, wand in rear of shoulders.
- 5- 8 Return.
- 9-16 Same right.
- 17-32 Repeat.

EXERCISE 2.

- 1- 2 Touch toe left sideward, raise wand vertically left upward, right hand at left shoulder.
- 3- 4 Cross steps left in rear bending right knee, reverse the above wand position by swinging wand downward with $\frac{1}{8}$ turn of body to left.
- 5- 8 Return.
- 9-16 Same right.
- 17-32 Repeat.

EXERCISE 3.

- 1- 2 Touch toe left backward, raise arms forward upward.
- 3- 4 Touch toe left sideward, raise wand vertically left upward, right hand at the right shoulder.

- 5- 8 Return.
- 9-16 Same right.
- 17-32 Repeat.

EXERCISE 4.

- 1- 2 Lunge left backward, raise left arm forward, right arm on left shoulder.
- 3- 4 Change knee bending with $\frac{1}{4}$ turn left, wand vertical in front of body, left hand on top.
- 5- 8 Return.
- 9-16 Same right.
- 17-32 Repeat.

EXERCISE 5.

- 1- 4 Two polka hops forward, every other line beginning left and right, and ending with $\frac{1}{4}$ turn left or right.
- 5- 8 Bend arms (wands on chest), straighten arms and return.
- 9-32 Repeat three times in form of a square.
- 1-16 Mark time in place.

DUMB-BELL EXERCISES FOR THE GIRLS OF HIGH SCHOOL.

Part I.

EXERCISE 1.

Mark time 16 counts and with $\frac{1}{4}$ turn left on counts 1, 5, 9, 13.

EXERCISE 2.

- 1- 2 Raise bells sideward.
- 3- 4 Raise bells overhead and heels raise.
- 5- 8 Return.
- 9-16 Repeat.

EXERCISE 3.

- 1- 2 Raise bells sideward, upward.
- 3- 4 Lower bells sideward and bend knees.
- 5- 8 Return.
- 9-16 Repeat.

EXERCISE 4.

- 1- 2 Raise bells sideward upward.
 - 3- 4 Twist trunk left and remain in position.
 - 5- 6 Twist front.
 - 7- 8 Bells sideward, downward.
 - 9-16 Repeat, twisting trunk to right.
- Repeat the entire Part I.

Part II.

EXERCISE 1.

Mark time 4 times or counts, march forward 4 counts, mark time 4 counts, march backward, 4 counts. Two counts for each movement following.

EXERCISE 2.

- 1- 2 Bells on shoulders and touch step forward left.
- 3- 4 Lunge forward left and straighten arms diagonal (left obliquely forward upward and right arm obliquely backward downward).
- 5- 8 Return.
- 9-16 Repeat, but touchstep and lunge right.

EXERCISE 3.

- 1- 2 Bells on shoulders and touchstep sideward.
- 3- 4 Lunge sideward left and straighten arms diagonally, left sideward upward, right sideward downward.

- 5- 8 Return.
- 9-16 Repeat right.

EXERCISE 4.

- 1- 2 Bells on shoulders and lunge sideward left.
- 3- 4 Bend trunk sideward left, left bell touching ground, right bell straight upward.
- 5- 8 Return.
- 9-16 Repeat sideward right.
- Repeat entire Part II.

Part III.

EXERCISE 1.

One-fourth turn left and march sideward left 4 counts, continued in 16 counts, thus completing a full square.

EXERCISE 2.

- 1- 2 Step left forward, raise bells forward.
- 3- 4 Kneel on right knee, raise bells obliquely, sideward, upward.
- 5- 8 Return.
- 9-16 Repeat right.

EXERCISE 3.

- 1- 2 Step left sideward, raise bells sideward over shoulder.
- 3- 4 Follow with right foot, bend knees, bells sideward.
- 5- 8 Return.
- 9-16 Right same.

EXERCISE 4.

- 1- 2 Step left backward, raise bells forward, upward.
- 3- 4 One-half turn left, kneel on right knee, swing bells downward and backward.
- 5- 8 Return.
- 9-16 Repeat right.
- Repeat the entire Part III.

Track and Field Work.

THE TRACK AND FIELD WORK for the girls in the gymnasium has been divided into two terms to fit the school year of two semesters.

This indoor work of the first term is preparatory to the outdoor work common and in season in the spring and developing naturally into it. However, take outdoor work whenever practical.

It is best to have the class or classes so divided that the girls are as nearly the same age as possible. Their ability is more nearly the same and the work can be made more interesting for them. It is also more attractive for girls to work with those of their own age, especially to the older pupils. The younger ones are better off when among themselves. They are sometimes afraid of the older, and when not afraid are apt to over-exert themselves by trying work of the older, better prepared and more experienced pupils.

ALWAYS NAME THE EXERCISE OR EVENT.

Take this work out of doors whenever possible.

First Term Classes.

A short run as an introduction to this period. The first lesson in correct stepping might properly be given here.

THE STANDING BROAD JUMP. This may be practiced without any preparation. The pupils jump over chalk marks on the floor on command. In case they are asked to jump over sticks placed on the floor care should be taken to have the pupils stand close to the apparatus so there is no chance of landing upon them and falling.

Running and stepping from a spring-board onto a broad-based box 12 to 16 inches high and then from this to the mat. The box should be placed a foot or two from the board and the mat the same distance from the box. This is a good method to teach the pupils to step or jump upward without breaking their step, and so leads to the high jump.

RUNNING HIGH JUMP, with spring-board. The rope should be placed very low. Pupils usually have more trouble with the high than all other forms of jumping. Show them how to take off, how to use their arms; raise their knees, and **HOW TO LAND**.

DEEP JUMPING OR FAR DEEP from benches or boxes: Teach carefully how to stand with toes slightly over the edge so as not to slip back when jumping. Caution them again about landing and be careful not to overdo in the matter of depth.

THROWING THE BEAN BAG OR INDOOR BASE BALL, with one or both hands, by swinging. Throw for distance or, if the space is limited, throw at a mark or into a box.

RACES OVER SHORT DISTANCES. Arrange to run from a mark to the wall. If this distance is too short, touch the wall and run back again. If no free wall is to be had let pupils run toward apparatus so placed that they run around the same and back. The uprights for the horizontal bars, benches and horse are preferable for this purpose, as the runners can get a hold of the same and help themselves around. If this cannot be arranged place jumping stands, boxes or even clubs on the floor around which they must run. The last arrangement makes the run more difficult, for the pupils must slow up to run around and then get a new start.

There is a little more danger, however, when the finish is at a wall. This can be avoided by having a chalk mark some distance from the wall for the finish; this will permit pupils to slow up before reaching the wall. New pupils usually are timid and will not run at a wall at full speed, they slow up before getting there, some almost stopping. By the time they feel safe enough to run fast they will have learned to manage themselves without incurring danger. If the distance from wall to wall is very short have the races in a circle or an oval. Place benches, horses or jumping stands in a square or oblong and let pupils run around them. Starting one at each corner, all will run in the same direction.

Make use of the spring-board and mats in all of the jumping of this term, excepting in the standing broad jump. The mats must be placed far enough from any wall so that the pupils run no chance of hurting themselves should they fall after jumping. When the mat slides, as it often does, have the last two members of the line hold it until the first two members of the line have had their turn, then they change, and these others take up their places in line again for their turn.

Important.

All of the work in this term should be preparatory, and much time must be spent in teaching how (method) so that pupils will be able to do future work properly.

Above all, over-exertion must be avoided. Records cannot and should not be made here, and the pupils should not be taught to think of them. Teach the proper method and the records will come at the proper time.

Second Term Classes.

The work of the girls of this term differ but little from that of the first; practically the same work is completed. If they have been properly started in the first class they will now be able to make a little more effort, run a little longer, jump farther, higher and deeper, and throw a little farther.

It is wise now to begin to make marks on the floor for the broad jumping, so the pupils can see how far they jump. *You will find that all classes get better results in jumping if the mats are placed quite near at the beginning and gradually moved away; stick to this plan for the indoor work.*

The plan of having the mats so placed that each pupil can jump as far as he wishes does not work nearly as well; the better pupils jump no farther and the weaker ones not as far, neither does the occasional lazy one.

A **SHORT RUN** which comes in all classes (larger time being given in this term) should never be forgotten.

The standing broad jump should be practiced as indicated in the first term; also after a lesson with wands, using wands for sticks to jump across.

Running and stepping from the spring-board onto a box and from this to the mat is repeated; then begin jumping over the box as a preliminary to the broad high jump. Keep the distances small until the pupils feel safe, and be careful to keep the box closer to the board than to the mat. If pupils then make a short jump they will not strike the box, even though they miss that mat. When they have had this jump several times, the placing of a girl flat across the box adds considerable to the excitement and pleasure. To keep pupils from purposely touching the one on the box make it a rule to have the one that so touches change places with the one on the box.

THE **RUNNING HIGH JUMP** is practiced with a spring-board and is still only moderately high.

CLIMBING ON POLES. The object should be quick climbing, not distance. The pupils may begin to climb a bit on the ropes also, climbing up and down, no sliding down.

DEEP JUMP AND DEEP FAR JUMP. Call attention each time to the position on the board and watch carefully the depth. Pupils will go too far if permitted to do so.

Throwing the bean bag as in the first term classes. A little heavier bag may be used, or a farther throw attempted.

RACES OVER SHORT DISTANCES. If properly managed the pupils get a lot of pleasure out of these races. Relay races, etc.

CHINNING WITH UNDERGRIP. Use a bar or a ladder that is within reach by standing on the toes. This exercise must be practiced carefully so as to avoid over-exertion.

Horse:

APPARATUS WORK.

- 1 Side-leaning rest grasping pommels.
- 2 Right knee flexed on horse, left leg extended backward. (Right knee rest.) Left knee flexed on horse, right leg extended backward. (Left knee rest.)
- 3 Both knees up. (Squat rest.)
- 4 Squat rest; Jump to a stand; clap hands and jump off.
- 5 (a) Grasp pommels, swing to cross seat right. Same left; lean forward swing left leg backward and dismount.
(b) Same, placing hands at rear and swinging left leg forward and dismount.
- 6 Hands on right end of horse, come to a side-leaning rest.
- 7 Front vault making left and right quarter turns in landing.
- 8 Side vault making left and right quarter turns in landing.
- 9 Hands on right end of horse and vault over. Reverse.
- 10 Right hand on left pommel, left hand on side of horse and vault over. Reverse.

Parallel Bars:

Side stand facing bars.

- 1 Front hang stand over grasp bar and jump forward, feet below bars. Bend arms. Position.
- 2 (a) Same, feet right sideward. (b) Same, feet left sideward. (c) Same, backward.
- 3 Combine 1 and 2 (c). Combine 2 (a) and 2 (b).
- 4 Same 1, 2 and 3 with under grasp. Same combined grasp.
- 5 Cross stand position at end of bars. Grasp bars and come to a cross rest position, head erect, back hollow, legs together and straight, toes down. Resume 1st position.

- 6 (a) Same, raising left leg forward and alternating right. Resume position.
- (b) Same, raising knees, alternating both.
- (c) Same, alternating, raising legs forward and backward and together.
- 7 Running and mount.
Mount into outer cross seat over right bar, left knee bent, left arm on opposite bar, right leg straight, right arm on same bar. Swing back to position.
- 8 Same left.
- 9 Same as 7. Place both hands on right bar (thumbs back) legs straight in front. Push off and dismount. Reverse.
- 10 Run grasp bars and swing over right bar.
Same left.

Buck:

- All exercises beginning with a run.
- 1 Side-leaning rest. Position.
 - 2 Right knee rest, left leg straight. Position.
 - 3 Same left.
 - 4 Squat rest, jump to a stand, clap hands and jump off.
 - 5 1, 2, 3, 4, facing quarter turn left and right and half turn left and right on the dismount.
 - 6 Straddle vault both hands.
 - 7 Straddle vault right hand.
 - 8 Straddle vault left hand.
 - 9 Same 6, 7, 8 with $\frac{1}{4}$ and $\frac{1}{2}$ turns in landing.
- Raise buck gradually higher in each exercise after simple exercise is accomplished.

Rings:

- Without swinging, rings as high as shoulders.
- 1 Grasp rings allowing body to drop backward into front hang stand (arms parallel) feet on floor. Chest well forward, head in line with body.
Raise left and right leg straight forward, upward.
 - 2 Same, bending alternate knees.
 - 3 Same, bending and straightening arms.
 - 4 Same left and right leg alternate backward raising from rear hang stand.
 - 5 Same as 2 and 3.
 - 6 Same describe $\frac{1}{2}$ circle to left passing forward and to right sideward.
Reverse.
 - 7 Same complete circle.
 - 8 Jump into ordinary grasp, rings just within reach of upward extended arms. Swing legs forward and backward—short swing. Same sideways. Same circling.
 - 9 Grasp rings, walk backward as far as possible, then run forward and swing backward several times. Jump off with a run. Same, using right and left foot on forward swing to give push off.
 - 10 Same, but with forward swing face about. Turn back at finish of swing so that you are facing same direction you are swinging.
This should not be attempted until foregoing exercises have been successfully performed

Ropes:

- 1 Hang stand leg exercises, feet flat on floor, head erect, chest prominent.
Two ropes apiece. Position.
- 2 Raise right and left leg alternate forward, outward and sideways.
- 3 Raise right and left leg forward. Position. Bend knee. Position.
- 4 Combine 3, right leg forward, bend knee, extend and position.
- 5 Same left.
- 6 Hang in climbing position.
- 7 Hang in climbing position and change position of legs.

- 8 Same position. Change arms right and left alternate, extend sideward.
- 9 Same position. Extend leg, alternate left and right sideways.
Climbing position one pull up of arms and push up of feet. Jump down. Same 2 pull ups of arms and feet.
- 10 Climb.

Balance Board:

As many pupils work as there are boards. All start at the same end, with inner hands grasped shoulder high, the two outer pupils place their outer hands on hip. Place right foot placed on board ready to begin, so all will start stepping with their left foot. As soon as the first group of pupils approach the center of the boards the next group begin, etc.

- 1 Walk forward, common walk.
- 2 Walk forward, double quick.
- 3 Walk forward, on tip toes.
- 4 Walk forward, with raising knee forward in 2 counts.
- 5 Walk forward, with raising one foot in front of the other knee, in 2 counts.
- 6 Touch step forward. See Rhythmical Steps, page 23, Lesson 17 (complete).
- 7 Same as 6, but touch twice. Double touch step.
- 8 Change step forward. See Rhythmical Steps, page 22, Lesson 12 (complete).
- 9 Double touch and change step—touching foot in front and back and then change step.
- 10 Polka step forward. See Rhythmical Steps, page 23, Lesson 15 (complete).
- 11 Cross balance step. See Rhythmical Steps, page 23, Lesson 20 (complete).
- 12 Run forward.

CIRCLE SWING OR GIANT STRIDE.

Going Forward.

Take hold of rope, right hand up, left hand low, rope in front and step away from center of apparatus as far as possible.

- 1 Walk forward in quick step, upon command turn about.
- 2 Walk forward in quick step on toes, upon command turn about.
- 3 Run forward, upon command turn about.
- 4 Run forward, upon command walk forward.
- 5 Skipping forward.
- 6 Skipping forward, upon command walk.
- 7 Skipping forward, upon command run.
- 8 Hopping forward on outer foot eight counts, walk forward eight counts. Alternating.
- 9 Hopping forward eight counts, turn about and walk forward eight counts.
- 10 Gallop forward on outer foot, upon command walk forward.
- 11 Run forward four counts or steps, and one giant stride.
- 12 Run forward eight counts and eight giant strides.
Take hold of rope, left hand up, right hand low, and repeat above exercises.

Take hold of rope, inner hand high, the outer hand grasp rope from behind. Repeat all the above exercises, except those that require a turn about.

TEAM GAMES SUGGESTED ARE:

- Dodge Ball.
- Double Dodge Ball.

Captain Dodge Ball.
 Run Dodge Ball.
 Base Dodge Ball.
 End Ball.
 Corner Ball.
 Captain Ball.
 Relay Races.
 See Games, page 50.

OUTLINE FOR THE ARTISTIC EXECUTION OF FANCY STEPS, STEP COMBINATIONS AND SERIES.

I. STEPPING ELEMENTS.

Ordinary stepping, the most elemental of the natural movements form used in dancing, is executed forward, sideward and backward.

Forward: The passive leg is fully straightened forward, slightly turned outward, and knee and ankle extended with toes pointing about ankle high. In transferring the weight the toes first strike the floor. The other leg becomes passive and repeats the movement.

Sideward: It is executed in three forms: with a closing-step, with a front-cross-step, and with a rear-cross-step. The closing step is performed by raising and straightening the leg, as described under Forward Marching, but to the side instead of forward. When the weight has been transferred the other leg is raised sideward similarly and is then closed to the other, heel to heel. The front-cross-step begins in a like manner but instead of the passive leg closing to the active one, it crosses in front of it with a slightly flexed knee, the body weight being carried from one foot to the other. The rear-cross-step differs from the preceding one only in as much as the leg crosses behind instead of in front.

Backward: The first leg movement is the same as that of forward marching. After the raising and straightening of the leg forward it is moved backward and placed toes first upon the floor.

DERIVED FORMS OF STEPPING.

1. *The Follow-Step.* Command: Step left forward—one! Follow with right—two! On "one" the leading leg is removed as in stepping, and on "two" the instep of the following foot is brought to the heel for the forward (or sideward) step. For the backward movement the heel of the following foot is brought to the instep. The modifications are the glide-follow-step, in which the leading foot glides gently over the floor, and the draw-following-step, in which the following foot is drawn over the floor as it closes heel to instep as frequently used in simple Spanish dances. Other modifications may be made by changing the tempo: raising the leg forward on "one," placing it on the floor on "two," and following on "three," etc.

NOTE: Modifications may consist of: Foot and leg exercises: Sliding, drawing, stamping, heel raising, knee bending, foot, knee and leg raising and swinging. Head, trunk and arm exercises. Combinations of various parts. The adding of turns.

2. *The Closing-Step.* Command: Step left forward—one! Close with right—two! Similar to the follow-step except the closing foot closes heel to heel instead of heel to instep.

3. *The Touch-Step.* Command: Left foot forward—place. The left foot is raised about ankle high in the direction indicated, knee and ankle thoroughly extended; the toes are lightly placed upon the floor with the foot slightly turned outward and again immediately raised, giving the exercises the characteristic touching movement from which it derives its name. Modifications: See note above.

II. SPRINGING ELEMENTS.

Under springing elements we will consider only: Leaping (Jeté), and cutting (Coupé), and hopping (Sauté).

1. *Leaping* (Jeté). Command: Leap left forward outward—leap! (or one!) Four leaps forward beginning left—one, two, three, four. The leg is extended in the direction indicated, similarly as in running and the body propelled with a bound from the other foot giving it momentary flight. Alighting is performed upon the ball of the foot with slight flexing of the joints during which the pendant or hanging foot is raised with toes pointing behind the ankle of the active leg.

2. *Cutting* (Coupé). The exercise is termed front, side or rear cut, according to the position from which the movement begins. Commands:

a. Side cut left—cut (or one). The straight left leg has been previously raised sideward, toes pointing about ankle high, in preparation. On one the left foot, through a slight spring from the right displaces the right which is then immediately swung to the position sideward.

b. Front cut left and rear cut—one, two. It begins from the forward position of the left leg and resembles the execution of the side cut, finishing, however, with the right leg backward ankle high. The rear cut right which follows it (it may also be given separately) terminates with the left leg again in the forward position for the front cut. The body alights as described in the side cut.

The execution progresses from ordinary march to polka, mazurka, galop and schottische time, the number of cuts performed in a measure equalling the number of beats in a measure, as, two cuts in 2-4 and 6-8, three in 3-4 time, etc. Furthermore, such tempo as 2-4 and 6-8 (polka and two-step) admit of two small cuts being performed on one beat; that is, four small cuts to a measure.

Arm and head movements may be added to the hopping, leaping and cutting.

3. *Hopping* (Sauté) and *skipping*. These exercises are alike in the nature of their execution, both consisting of an upward spring of the body supported by one foot, differing, however, in the time rate of their performance. The skipping step is done in ordinary march or polka time, the skipping movement requiring but a slight part of the time consumed for a marching step, equalling about the sixteenth note of a dotted eighth note. It is also adaptable to mazurka time. Its execution resembles stepping from place, the skipping performed upon the ball of the active foot while stepping from place with the other. Hopping varies from skipping only in degree and time.

DANCE-STEP SEQUENCES.

Step-sequences consist of combinations of the previously discussed step and springing elements and also of the suggested modifications by means of the free exercises. They have become very popular both in physical training and in social dancing more so in the former, because they possess inherent combining possibilities that give them special value for gymnastic purposes. The writer is indebted to Mr. Emil Rath for some of the ideas contained in the division and terminology of the dancing material and for the great number of terms used, inasmuch as they are, with slight modifications, literal translations.

DANCE-STEP-SEQUENCES—MARCH AND POLKA TIME.

1. *Step and Touch-Step*.

Sequence may be modified by:

1. (Sliding) with leading foot.
(Stamping)
2. Touching with heel.
3. Forward step and touch-step sideward.
4. Side-step and touch-step forward.
5. Side-step and touch-step sideward.
6. Backward step and touch-step sideward.
7. Backward step and touch-step forward.

2. *The Dip-Step.*

(a) *The Forward Dip-Step.* Command: Step left forward one. Bend left knee and raise right leg forward—two. The command speaks for itself.

(b) *The Cross-dip-Step.* (Peasant Courtesy.) Command: Step left sideward—one. Place right foot obliquely backward, inward and bend knees—two. After the side-step with complete transfer of weight on "one," the right foot is placed on its toes crosswise behind the left so that with the bending the knee of the right leg, will be directly above the heel of the left foot. The knees are not quite bent half deep. It is executed in fast waltz time, two measures for the step and later in polka and two-step time.

3. *Closing or Follow-Step and Touch-Step forward and sideward.*

This combination is executed in the direction signified, the closing—or the follow-step on one and two and the touch-step on three. Slow mazurka time. A double touch-step may also be used, or a heel and toe touch-step in march time.

4. *The closing-step* on one and two with lowering of trunk forward or to one side on "two" and raising it on three. Slow mazurka rhythm.

5. *The Closing-Step with bending of knees.* This is executed similar to the previous step with knee-bending (half deep) substituted for the trunk lowering.

6. *The Balance Step.* (Waltz balance step.) Command: Step left outward—one! Follow right and raise heels—two! (Slow mazurka or waltz time.) Lower heels—three!

Modifications: Glide—balance-step, obtained by gliding. Stamp—balance step, obtained by stamping. Draw—balance-step, obtained by sliding, or drawing the following foot.

7. *Cross Balance Step.* Command: Step left outward—one! Cross right foot in front and raise heels—two! Lower heels—three! This may be modified by gliding or stamping the leading foot. Slow mazurka or waltz time, gradually progressing to the moderate and fast waltz rhythm.

8. *The Balance-Touch-Step.* Command: Step left sideward—one! Touch (place) right foot forward and raise heels—two! Lower heels—three! This is a variation of the balance-step. The modifications and rhythmical progressions are the same as those of the previous step.

9. *Change-step.* Command: Step left forward—step! Follow with right—follow! Step left forward—step!

SEQUENCE OF STEPPING WITH TURNS.

1. *Cross-step—Half-turn left.* Command: Step left sideward—one! Step right across front—two! Half-turn left on toes, closing heels—three! Mazurka time.

2. *Cross-step turn.* Command: Face left and step left forward—one! Front-cross-step right or step right across front—two! Three-quarter turn left—three! thus completing a whole turn. The execution progresses from mazurka and slow time to polka and two-step time (one cross-step turn to each measure).

3. *Three-step turn.* Command: Step sideward left—one! Half turn left on left foot and step sideward right—two! Half turn left on right foot and step sideward left—three! This step requires a measure of mazurka time which may change from slow to moderate rhythm. It is, however, simplified when performed as the three-step turn with closing. This takes four counts, closing the right to the left being the last movement.

SPRINGING SEQUENCES.

1. *The Leap-hop.* Command: Leap—one! Hop—two! The command plainly describes this sequence.
2. *The Cut-hop.* Command: Front, rear, or side. Side-cut—one! Hop—two! This command also describes this step. The front cut-hop is always followed by the rear cut-hops.
3. *Cut-swing-hop.* Command: Cut—one! Hop and swing leg forward—two! This sequence always begins with a front cut-hop. The three springing sequences just given require march and polka rhythm.
4. *Three running steps and swing-hop.* This is executed forward, on diagonal lines and sideward with rear on front cross-step. Schottische, polka, and march rhythm.

SEQUENCE CONSISTING OF STEPPING AND SPRINGING ELEMENTS.

1. *The Step-hop.* Command: Step left forward—one! Hop—two! During the hop the free leg may swing forward or across in front and the combination called "The step swing-hop," or the free leg raised backward and this combination called "The Balance-hop," in which case the command would be: Step left forward—one! Hop, and raise right leg backward—two! The shoulders may turn a little toward the raised leg and the trunk incline somewhat in the direction of the step, but this should not be exaggerated. Polka, march and schottische time. They may also be adapted to waltz and mazurka rhythms. Modifications—stamping or gliding on the leading foot.
2. *Schottische Step* (glissé, coupé, jeté, sauté). This is a combination of a step cut and a step swing-hop, as previously described, taking four counts. Step left forward, on one; displace the left foot forward, on two; step left forward again, on three, and hop on left, swing right leg forward, on four. This step may be performed in any direction. Schottische time.
3. *The Polka-hop* (sauté, glissé, coupé, jeté). It is closely related to the change-step and requires but this addition of a hop on the stationary foot while the stepping foot is moving in a signified direction to begin the exercise. Hop on the right, on one, and take the change step forward on two, three and four. Polka, march and galop rhythms.
4. *The Step-cut and Hop.* Command: Step-cut left sideward—one! two! Hop—three! Mazurka rhythm. A pleasing variation of this step is gliding with the leading foot and this gives to.
5. *The Mazurka-hop* (glissé, coupé, sauté). Here the displaced left leg which was held in readiness in the side position for another step to the left, must bend at the knee, bringing the foot, with toes pointing to the ankle of the right leg during the hop on the right foot upon the third count, in order to begin the next step with a glide. This knee flexion with the hop step on the third count is characteristic of the mazurka and must always occur. Mazurka rhythm.
6. *The Waltz-Step.* Command: Waltz-step forward—one! two! three! or leap-glide-cut (jeté, glissé, coupé). On one, leap forward small step left foot; on two glide forward right, and displace the right foot by a cut, on three. Mazurka to waltz time.

STEPPING AND SPRINGING SEQUENCES WITH TURNS.

1. *The Step-hop-turn.* It consists of two step hops with a half turn on each hop. The same foot begins the step as is indicated by the turn. The same modifications apply here as have been given under the step-hop (gliding, stamping).

2. *The Polka-hop-turn, forward.* It consists of two polka-hops in the forward direction with a half turn right on the left polka-hop and another half turn right on the right polka-hop, which should be taken backward.
3. *The Waltz-turn.* This resembles the foregoing with the waltz-step taking place of the polka-hop and the turning being performed left with the waltz-step left in the forward movement instead of right, as is the case in the polka-hop-turn.
4. *The Mazurka-hop-turn.* Two mazurka-hops left sideward with a half turn on each hop.

ALTERNATIONS OF STEP-SEQUENCES.

Step-sequences may be alternated with each other in two ways, viz., in an unlimited or limited manner. Unlimited alternations consist of changing from one exercise to another upon command of the teacher and are frequently used for the purpose of reviewing previously learned dance steps; e. g., the class is moving about the gymnasium in a long flank rank or in a column of front couples and upon command of the teacher performs the change step. After a number of repetitions the instructor commands, "Step-hop." Awaiting the proper moment he gives the command of execution, "Begin," whereupon the class changes to the new exercise.

In the limited alternations the two steps intended for practice are named and the number of repetitions of each definitely stated. To illustrate: Four touch-steps forward (or a greater or lesser number of each if desired). This will suffice if the class is thoroughly familiar with the steps that are to be taken upon command while it is moving around the gymnasium; if not, it is necessary to halt the class and demonstrate.

Bilateral steps are best suited for alternations because they regularly lead to right and left execution.

Unilateral steps may be used, however, if they are altered by the addition of some element, thereby changing their rhythm and making them possible of being done left and right.

A point to observe is that steps of the same musical rhythm are alternated with each other. A few examples are given below:

Four step-hops (or variations), or swing-hop, or balance-hop, etc., alternated with:

- (a) Eight marching steps.
- (b) Eight skipping steps.
- (c) Four glides left and four right.
- (d) Four polka-hops.
- (e) Four change-steps, resting on count 4, etc.

Two change-steps, or balance-steps, or waltz-steps, etc., alternated with:

- (a) Two leap-hops with and added hop.
- (b) Two balance-hops with and added hop.
- (c) Three galops left and three right.
- (d) Two three-step turns.
- (e) Six marching or skipping steps, etc.

Two schottische-steps, or three running steps with swing-hop taken twice, alternated with:

- (a) Four leap-hops.
- (b) Four cut-hops.
- (c) Four glide-hops.
- (d) Four swing-hops.
- (e) Eight cuts forward and back.
- (f) Two cross-dip steps, 4 counts to each step, etc.

Two waltz-steps, or six running steps, alternated with:

- (a) Two balance-hops.
- (b) Two draw-closing steps to one side.
- (c) Two swing-hops (variations).
- (d) Two balance-steps, etc.

These examples of march, mazurka, schottische and waltz rhythm may be varied in different days. Arm, head and trunk exercises may be added, which arouses much interest.

STEP COMBINATIONS.

Step combinations consist of joining two or more of the described steps in such a manner that their execution singly or an even number of times will be adaptable to a musical phrase. They differ from alternations inasmuch as each combination presents a composite whole which is performed generally left and right alternately, though sometimes only to one side. This, however, does not prevent the occurrence of sequences within a combination which are repeated to the left and right and preceded or followed or both preceded and followed by other steps, as is often the case in the longer combinations used in dances, by which arrangement the various parts are unified or bound together into a composite whole. According to the number of sequences used in this whole, we may leave two-, three- or four-part, etc., combinations, although care should be taken not to burden the mind with too long an order of sequences.

In arranging combinations a number of points must necessarily be observed. It will be found, for instance, that such combinations which may be executed left and lead without interruption to the right are more practical for class work than those which constantly repeat the same side and must be brought to a close in order to begin their execution to the opposite side.

The inherent rhythm of a sequence is a factor determining its fitness in a combination with another step. It is quite evident that a step in Polka (2-4) time cannot be joined with one in Mazurka (3-4) time. Such combinations are, however, possible and frequently used if a pause be introduced into a step of 2-4 time, thereby giving it the time value of Mazurka rhythm.

Thus a step and touch-step followed by a pause may be used in a combination of 3-4 time. Generally, steps differ in the momentum they produce, some possessing a tendency toward acceleration, others toward retardation. This should be observed where arranging combinations. It is of particular value in the grading of steps.

Besides the inherent speed and rhythm of sequence direction also influences selection for combinations. A bilateral step is impossible of execution twice to the same side, for its completion always places the opposite foot in readiness for the opposite side. If, therefore, a bilateral step be done to the left, it follows that it, or some other step, must be performed to the right. This is, however, not true of unilateral steps, for their performance to the left may be followed by a repetition to the same side of the same or some other step; on the other hand it cannot be taken left and right alternately. These obstacles in arranging combinations may be overcome by the use of a catch or intermediate step.

The catch or intermediate step consists of a rapidly executed closing step or leap occurring on the last part of the last count of the step. By the use of the catch step two bilateral steps may be joined so that they can be performed to the same side as follows: *e. g.*, Rocking-step to the left, catch-step and repeat the rocking-step to the left, the combination requiring six counts; balance-hop to the left or forward, catch-step and balance-hop repeated, requiring four counts. The catch-step takes place on the last part of the third count in the first, and on the last part of the second count in the second combination. A unilateral step is made possible of a left and right execution as follows: Cross-step-turn to the left, a catch-step and a cross-step-turn to the right. If the cross-step-turn is taken in mazurka (3-4) time the exercise will require six counts and the catch-step occurs on the last part of the third count, *i. e.*, upon completion of the first cross-step-turns. It cannot be used to connect steps that begin with a leap or hop.

The unilateral step is most frequently employed in combination and leads pleasingly without disturbing the rhythmic fluency to a bilateral step which in turn leads to the opposite side.

There is another method of joining steps quite worthy of consideration. It consists of fusing steps into each other as it were, and its best movement of a first step is utilized as the first movement of a second step, *i. e.*, the second step begins before the first is completed. *e. g.*, in linking the change-step and the rocking-step the last movement of the former, *i. e.*, the forward step, constitutes the first movement of the latter, producing a combination of four counts.

These combinations always require less counts than the total of the two (or more steps) joined would indicate. This mode presents some pretty combinations but by overdoing produces unesthetic exercises and may bring an unemphasized movement on an emphasized part of a measure or *vice versa*.

Besides the original difficulty of the selected step the number of measures required for a combination also determines its difficulty. Care should therefore be exercised in their arrangement, so that there is a gradual progression of the number of parts executed in a given number of measures.

A few examples of combinations are given below:

TWO PART COMBINATIONS.

Four measures of polka time.

1. Three polka-steps with a cross-step-turn.
2. Change-step or two-step in place of polka-steps.
3. Balance-hops and a step-cut.
4. Three leap-hops and a cross-step-turn.
5. Two step-hops and a step-hop and rocking-step linked.

Four measures of mazurka time.

1. One mazurka-hop and three draw-rocking-steps.
2. Three mazurka-hops and a three-step-turn (or three stamps).
3. Three mazurka-hops and a balance- (or balance touch) step.
4. Three balance-hops with cuts and three leaps.
5. Two rocking-steps, a three-step-turn, and intermediate step and a rocking-step.

Two measures of schottische time.

1. One schottische-step and a slow cross-step-turn.
2. Three running steps with swing-hop and two swing-hops.
3. Three leap-hops and two leaps.
4. One schottische-step and two cut-hops.
5. Two cuts with swing-hops and three running steps with swing-hops.

Two measures of waltz time.

1. A waltz-step and a balance-hop (only to one side).
2. Three running steps and a draw-closing-step.
3. A swing-hop and a balance-step.
4. A swing-hop and a cross-step-turn linked.

Two measures of polka to galop time.

1. A change-step and a draw-rocking-step linked.
2. A glide-balance-step and a follow-step.
3. A polka-hop and a cross-step-turn.
4. A cross-step-turn and a rocking-leap.
5. Two glides (finished) and a glide-hop.

Two measures of mazurka time.

1. A mazurka-hop and three glides.
2. A mazurka-hop and a balance-step.

3. A step, cut and hop and step hop, hopping twice.
4. A cross-step-turn and draw-rocking-step.
5. A waltz-step-turn and a balance-hop (only to one side).

THREE AND FOUR PART COMBINATIONS.

Four measures of polka to galop time.

1. Two polka-hops, a cross-dip-step and a cross-step-turn.
2. Two change-steps, a balance-hop and a cross-step-turn.
3. Two swing-hops, step and touch and a step-cut.
4. Two leap-hops, a cross-step-turn and a polka-hop.

Four measures of schottische time.

1. Two schottische steps, a three-step-turn with swing hop, and a slow cross-step-turn (one measure).
2. Three running steps forward with swing-hop taken twice, two swing-hops in place, and four running steps backward.
3. Two running steps and a balance, hop taken twice, and four cut hops.
4. Two cut-swing-hops, four running steps, two swing-hops and three running steps with swing-hop.

Four measures of waltz time.

1. Two waltz-steps, a glide-hop, and a draw-closing-step.
2. Two balance-steps, a balance-hop, and a draw-closing-step.
3. A slow cross-step-turn (2 measures), a draw-closing-step and a step-hop.
4. A glide-balance-hop, three running steps, a glide cut and a glide balance hop.

These examples of step combinations as well as the exercises given under alternations of step-sequences may be varied by performing them in different directions; by changing the number of repetitions (alternations); by executing them in various formations, as in long flank rank, in open order, or in a column of front or flank couples, when they may start with the same, the outer, or inner foot; by adding exercises of the head, arm and trunk; and by performing them with tactic exercises.

When thus applied to the gymnastic lesson they arouse and maintain the interest of all classes.

SHADOWS SCHOTTISCHE.

Music: Any Schottische.

Formation: In columns of front or flank couples. Both start with same foot.

- I. Begin with right foot. Point in fourth position in front, 1. Point in second position, 2. Point in fifth position in rear and bend the knees, 3. Replace, 4.
- II. Repeat I, beginning with left foot. Point left in fourth position in front, 1. Point in second position, 2. Point in fifth position in rear and bend knees, 3. Replace, 4.
- III. Step with right foot to side, 1. Cross left foot in rear, 2. Right foot to side, 3. Cross left foot in rear, 4. Right foot to side and hold, 5 and 6. Point left in fourth position in front and hold, 7 and 8.
- IV. Repeat III, beginning with left foot. Step with left foot to side, 1. Cross right foot in rear, 2. Left foot to side, 3. Cross right foot in rear, 4. Left foot to side and hold, 5 and 6. Point right foot in the fourth position and hold, 7 and 8.
- V. Step forward on right foot, 1. Slide left foot up behind, right in fifth position and bend knees, 2. Step back on left foot, 3. Point right foot in fourth position in front, 4.

- VI. Repeat V, to left.
- VII. Beginning with the outer foot (partners facing each other), slide forward with the outer foot, 1. Slide inner foot up to outer foot, 2. Step forward on outer foot, 3. Hop on outer foot, having inner foot slightly bent and the point slightly raised in rear, 4.
- VIII. Repeat VII, beginning with inner foot (partners back to back), slide inner foot forward, 1. Slide outer foot up to inner foot, 2. Step forward on inner foot, 3. Hop on inner foot with outside leg slightly bent and point slightly raised in rear, 4.
- IX. Repeat VII.
- X. Repeat VIII.
Repeat from beginning.

See List of Folk and Aesthetic Dances, on page 25.

COURSE IN PHYSICAL TRAINING FOR HIGH SCHOOL BOYS.

From the formal Swedish gymnastics in the class room we change to a complete course in Physical Training in a well-equipped gymnasium.

The required work arranged into a two years' course of two terms each and taken twice weekly in forty-minute periods. The instructor is left to grade the work according to the ability of his class.

First Year.

FIRST PERIOD.

Running—simple.

Tactics—for the individual. (Follow Schrader's "The Teaching of Tactics.")

Calisthenics:

1. Wands.
2. Clubs.
3. Dumb-bells.

Athletics:

1. Jumping.
 - a. Broad.
 - b. High.
 - c. Hop, step and jump.
2. Relay racing.

SECOND PERIOD.

Tactics—for the rank.

Apparatus—Elementary—always for form.

1. Rings.
2. Climbing poles and ropes.
3. Ladders.
4. Circle swing.
5. Horizontal bar.
6. Buck.
7. Horse.
8. Parallel bar.
9. Stall bars.
10. Chest weights.

Games.

1. Team.
2. Gymnastic.

*Second Year.***FIRST PERIOD.**

Running—in figures.

Tactics.

1. Formation from a front line or front column of fours.
2. From a flank line or flank column of fours.
3. Evolution of the ranks as units.

Calisthenics.

Athletics and elementary tumbling.

SECOND PERIOD.

Tactics—same as in the first period.

Apparatus—graded by the instructor.

Recreative exercises.

1. Games.
 - a. Team.
 - b. Gymnastic.
2. Gymnastic dancing.

Highland Fling, Sailors' Hornpipe, Sword Dance, etc.

SUPPLEMENTARY.

To provide after school exercises and recreation for pupils in the public schools of a more extended and in some cases more vigorous form than can be given during the school program to the large number that have to be accommodated in a small space, the following list of Athletic Efficiency Tests will be offered under the direct supervision of the physical director:

- | | |
|---------------------------------|---------------------------------|
| 1. Standing broad jump. | 11. Basket ball far throw. |
| 2. Chinning the bar. | 12. Playground stunts. |
| 3. Goal shooting. | 13. Combination dip. |
| 4. Standing high jump. | 14. Trunk lifting. |
| 5. Rope climbing. | 15. Dashes. |
| 6. Push ups. | 16. Relay races. |
| 7. Standing hop, step and jump. | 17. Running broad jump. |
| 8. Shot put. | 18. Walking. |
| 9. Running high jump. | 19. Folk dancing for the girls. |
| 10. Potato race. | 20. Organized games. |

Opportunity will be given to both boys and girls for Individual and Class Competitions subject to the regulations of the physical director.

All Athletic Competitions of the public schools are under the supervision of the physical director.

See the Official Hand Book of the Public School's Athletic League.



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